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1: 7 Ferdinand Mulnier, Portrait of Louise Abbéma, c. 1880-81, carte album photographic portrait print on albumenized paper from a collodion glass negative, mounted on card, 16.6 x 10.8 cm. Musée d’Etampes. Photo: © Miranda Mason


1: 9 Jean Saurel, (dit Jehan Testevuide), Caricature of Louise Abbéma, n. d., black ink drawing on paper stuck into Abbéma’s sketchbook, 4.3 x 4.5 cm. Musée d’Etampes. Photo: © Miranda Mason


1: 12 Jean-Léon Gérôme, *Bust of Sarah Bernhardt*, 1895-97, painted marble, 67.7 x 41 x 29 cm; in right background Ernest-Louis Barrias, *Bust of Georges Clairin*, 1875, terracotta, 48 x 23 x 27 cm. Musée d’Orsay, Paris. Photo: © Miranda Mason

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1: 17 Sarah Bernhardt, *Bust of Louise Abbéma*, 1878, marble, 54 x 22 x 22 cm. Musée d’Orsay, Paris. Photo: © Miranda Mason
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1: 21 Louise Abbéma, ‘Portrait de Mlle. L. Abbéma d’après Sarah Bernhardt’, 1879, reproduced drawing, 8.6 x 4.4 cm. Reproduced in Georges Lecocq, *Louise Abbéma* (1879) and *L’Art* (1879)

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1: 24 Louise Abbéma, Sarah Bernhardt working on a portrait bust in the studio at 11 boulevard de Clichy [detail], 1875, oil on board, 25 x 15.3 cm. Private collection, Paris. Photo: © Miranda Mason

1: 25 Sarah Bernhardt, Portrait of Louise Abbéma, 1875, bronze medallion, 21.5 x 18.1 x 3.8 cm. Museum of Fine Arts, Boston

1: 26 Boissonas et Taponnier ‘Mademoiselle Louise Abbéma’, c. 1876-79, reproduced photograph, dimensions not known. Source of reproduction not identified. BNFDEP

1: 27 Atelier Nadar, Portrait of Louise Abbéma, c. 1877, photographic print from original collodion glass negative for carte album photograph, 14.2 x 10 cm. BNFDEP

1: 28 Atelier Nadar, Portrait of Louise Abbéma, c. 1877, photographic print from original collodion glass negative for carte album photograph, 14.2 x 10 cm. BNFDEP

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1: 30 Louise Abbéma, Self-portrait, 1876, oil on canvas, 36 x 25 cm. Private collection, not located (for sale: Binoche, Paris, 23 May 2000 and Anaf, Lyon, 4 February 2001)

1: 31 Louise Abbéma, Self-portrait, c. late 1870s, drawing, dimensions not known. Source of reproduction not identified. Source: MOSD dossier Abbéma
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1: 35 Achille Melandri, 'Collage images Sarah Bernhardt' with portrait of Sarah Bernhardt with the Bust of Louise Abbéma [top right] in the atelier-salon at 41 avenue de Villiers, c. 1878-79, photo-aquarelle for a carte album [photograph of original montage of photographic prints on albumenized paper from collodion glass negatives and watercolour], mounted on card, 16.5 x 10.9; photoaquarelle only: 13.9 x 10.1 cm. BNFDAS

1: 36 Pierre-Jean Poitevin, Louise Abbéma in her studio, 1927, drawing, medium not known. Possibly for reproduction in unidentified source. Private collection, not located

2: 1 Achille Melandri, 'Sarah Bernhardt dans son cercueil', c. 1878-79, portrait of Sarah Bernhardt in a coffin with the Bust of Louise Abbéma in the atelier-salon at 41 avenue de Villiers [head turned towards bust], carte album photographic portrait print on albumenized paper from a collodion glass negative, mounted on card: with mount 16.6 x 10.7 cm; photo only 14.4 x 9.9 cm. BNFDEP

2: 2 Achille Melandri, 'Sarah Bernhardt dans son cercueil', c. 1878-79, portrait of Sarah Bernhardt in a coffin with the Bust of Louise Abbéma in the atelier-salon at 41 avenue de Villiers [another bust in cloche visible on the left], reproduced photograph of original carte album photographic portrait print on albumenized paper from a collodion glass negative, 14.7 x 10.1 cm. Original photograph not located. Reproduced in Sarah Bernhardt, My Double Life (1907)

2: 3 Marie-Désirée Bourgoin (1839-1912), Sarah Bernhardt with the model for or a reduced version of Après la Tempête in the atelier-salon at 41 avenue de Villiers, 1879, watercolour on unidentified backing, 76 x 64 cm. Collection of Lady Jane Abdy, London

2: 4 Marie-Désirée Bourgoin (1839-1912), Atelier-salon at 41 avenue de Villiers with painting equipment, watercolour and gouache over graphite on paper, 67.8 x 53.1 cm. Metropolitan Museum of Art, New York
2: 5 Félix Lucas, ‘Un coin de l’atelier de sculpture’ or ‘L’Atelier de sculpture de Mlle. Sarah Bernhardt’, 1881, reproduced wood engraving of original black ink drawing, 22.5 x 22.2 cm. Original drawing and engraving not located. Reproduced in La Vie moderne (28 May 1881)

2: 6 Toussaint, ‘Hôtel de Mlle Sarah Bernhardt’, 1877, reproduced engraving by Yves et Barret of black ink drawing, dimensions not known. Original drawing and engraving not located. Reproduced in La Semaine des constructeurs (September 1877)

2: 7 Marie-Désiré Bourgoin, (1839-1912), L’atelier de sculpture de Sarah Bernhardt, 1877, watercolour, 26 x 35.5 cm. Musée de la Vie romantique, Paris. Photo: © Miranda Mason

2: 8 Louise Abbéma, Le Déjeuner dans la Serre, 1877, oil on canvas, 194 x 308 cm. Musée des beaux-arts de Pau. Photo: © Miranda Mason

2: 9 Louise Abbéma, Sketch for Le Déjeuner dans la Serre, 1876, oil on canvas, 55 x 80 cm. Private collection, not located

2: 10 Anon., Group in the conservatory at avenue de Villiers [clockwise from middle left: Sarah Bernhardt; Georges Clairin; Mme Guérard; Louise Abbéma’s mother, Henriette Anne Sophie Léonie Abbéma [née D’Astoin]; Louise Abbéma; Louise Abbéma’s father, Émile Abbéma], c. 1877, reproduced photographic print, 7.4 x 6.5 cm. Original photograph not located. Reproduced in L’Art du théâtre (1905) and Le Théâtre et comédie illustré (June 1923) [as ‘Une réunion intime dans l’Atelier de Sarah Bernhardt’]

2: 11 Anon., Group in the conservatory at avenue de Villiers [Sarah Bernhardt, Émile Abbéma, Louise Abbéma, Mme Guérard, Georges Clairin], c. 1877, carte album photographic portrait print on albumenized paper from a collodion glass negative mounted on card, 16.5 x 10.8 cm. Laurence Senelick Collection of Theatrical Imagery, West Medford, MA

2: 12 Anon., Bernhardt and Abbéma as Pasha and Odalisque in the conservatory at avenue de Villiers, , c. 1877, carte album photographic portrait print on albumenized paper from a collodion glass negative mounted on card, 16.4 x 12.1 cm. BNFDAS

2: 13 Achille Melandri, Sarah Bernhardt at avenue de Villiers with a self-portrait bust [modeling tool in front of thigh], c. 1878-79, carte album photographic portrait print on albumenized paper from a collodion glass negative mounted on card. 16.5 x 11.4 cm. Houghton Theatre Collection, Harvard University, Cambridge, MA

2: 14 Achille Melandri, Sarah Bernhardt at avenue de Villiers with self-portrait bust [modeling tool between thighs], c. 1878-79, modern photographic print from an original collodion glass negative, no dimensions. BNFDEP
2: 15 Achille Melandri, Sarah Bernhardt at avenue de Villiers with self-portrait bust [modeling tool between thighs], c. 1878-79m, reproduced as Woodburytype photograph, 11.7 x 8 cm. Reproduced in *The Theatre* (1 July 1879)

2: 16 Achille Melandri, Sarah Bernhardt in her sculpture studio with *Médée*, c. 1878-79, reproduced photogravure of original carte album photographic portrait print on albumenized paper from a collodion glass negative, 15.2 x 10.1 cm. Reproduced in *My Double Life* (1907)

2: 17 Achille Melandri, Sarah Bernhardt at avenue de Villiers with *La Marchande des palmes*, c. 1878-79, reproduced photogravure of original carte album photographic portrait print on albumenized paper from a collodion glass negative, 13.9 x 10 cm. Reproduced in *Strand Magazine* (1904); *Ma Double vie* (1907); *Illustrated London News* (1907)

2: 18 Ernest de Liphart, Atelier-salon at avenue de Villiers, c. 1876-86, wood engraving of original black ink drawing, dimensions not known. Original drawing and engraving not located. Source of reproduction not identified. Source: copy in archive of the Comédie-Française


2: 20 Anon., ‘L’Atelier de sculpture de Sarah Bernhardt’ [boulevard Pereire], 1900, reproduced photographic print, 10.9 x 8.9 cm. Original photograph not located. Reproduced in *La Plume* (September 1900)

2: 21 Anon., ‘Médée (statue), par Sarah Bernhardt’ [sculpture studio at boulevard Pereire], 1900, reproduced photographic print, 12.9 x 8.9 cm. Original photograph not located. Reproduced in *La Plume* (September 1900)

2: 22 Anon., ‘Figures décoratives d’un buste par Sarah Bernhardt’ [sculpture studio at boulevard Pereire], 1900, reproduced photographic print, 9.1 x 6.5 cm. Original photograph not located. Reproduced in *La Plume* (September 1900)


2: 24 Rober, ‘Un coin de l’atelier de sculpture de Mme Sarah Bernhardt’ [boulevard Pereire], c. 1923, reproduced photographic print, 8.1 x 6.5 cm. Original photograph not located. Reproduced in *La Théâtre et comédia illustré* (June 1923)

2: 25 H. Baude, ‘Atelier de Sarah Bernhardt (midi)’, 1888, engraving of original drawing, 13.7 x 17 cm. Original drawing and engraving not located. Reproduced in *La Revue illustrée* (1888) and *Art Journal* (1888)
2: 26 [?]H. Baude, ‘Atelier de Sarah Bernhardt (nord)’, 1888, engraving of original drawing, 17.5 x 23 cm. Original drawing and engraving not located. Reproduced in *La Revue illustrée* (1888) and *Art Journal* (1888)

2: 27 [?]H. Baude, ‘Petit salon et store japonais’, 1888, engraving of original drawing, 13.3 x 10.3 cm. Original drawing and engraving not located. Reproduced in *La Revue illustrée* (1888) and *Art Journal* (1888)

2: 28 Anon., ‘Vue d’ensemble (fond)’, c. 1890s, reproduced photograph, dimensions not known. Original photograph not located. Reproduced in *The Home of Sarah Bernhardt in Paris* (c. 1890s)


2: 30 Anon., ‘Mme Bernhardt’s drawing-room’ [boulevard Pereire, with Bust of Victorien Sardou in progress], c. 1890s, reproduced watercolour or photograph, 9.8 x 13 cm. Original photograph or watercolour not located. Reproduced in *Jules Huret, Sarah Bernhardt* (1899)

2: 31 Anon., ‘Un côte d’atelier’ [boulevard Pereire, with the Bust of Régina], c. 1890s, reproduced photograph, dimensions not known. Original photograph not located. Reproduced in *The Home of Sarah Bernhardt in Paris* (c. 1890s)

2: 32 Anon., ‘Un coin d’atelier’ [boulevard Pereire, with the Bust of Jacques Damala], c. 1890s, reproduced photograph, dimensions not known. Original photograph not located. Reproduced in *The Home of Sarah Bernhardt in Paris* (c. 1890s)

2: 33 Anon., ‘Un coin d’atelier’ [boulevard Pereire, with the Bust of a Granddaughter or Young Girl/Simone], c. 1890s, reproduced photograph, dimensions not known. Original photograph not located. Reproduced in *The Home of Sarah Bernhardt in Paris* (c. 1890s)


2: 36 [?]Lagraine, ‘Le peintre Henri Regnault et Georges Clairin à l’entrée de la salle des deux sœurs à l’Alhambra de Grenade’ [with Frédéric Auguste Laguillerme and Mauzaize], c. 1868, photographic print on albumenized paper from a collodion glass negative, 20.8 x 16 cm. Musée d’Orsay, Paris


2: 38 Georges Clairin, Portrait de Mlle Sarah Bernhardt, sociétaire de la Comédie-Francaise, 1876, oil on canvas, 250 x 200 cm. Musée du Petit Palais, Paris


2: 40 Louise Abbéma, Le Dejeuner dans la serre [detail], 1877, oil on canvas, 194 x 308 cm. Musée des beaux-arts de Pau. Photo: © Miranda Mason

3: 1 Lagraine, Sarah Bernhardt with life-size plaster group Après la tempête (1876, not located), photographic print on albumenized paper from a collodion glass negative, mounted on card, with mount: 31.3 x 24.1; photograph only: 14.6 x 11.2 cm. BNFDAS

3: 2 Sotheby’s, Reduced bronze version of Après la tempête (1876, height 73.7 cm. Founder not known. Private collection, not located), reproduced photograph, 14.8 x 14.6 cm in Nineteenth- and Twentieth Century Sculpture, Sotheby’s, New York, 26 May 1994

3: 3 Anon., Reduced marble version of Après la tempête (1876, height 77 cm. Private collection, not located), reproduced photograph in unidentified publication, c. 1876, 11.7 x 8.9 cm. Original photograph not located

3: 4 Anon., Clay or plaster version of Après la tempête (1876, dimensions not known. Not located), photograph or reproduced photograph in unidentified publication, c. 1876, dimensions not known. Original photograph not located. Re-photographed for Art nouveau, art deco (1998) by Philippe Joffre, dimensions not known


3: 6 Sarah Bernhardt, Statuette de Sarah Bernhardt (1880, marble, height 49 cm. Private collection, not located), reproduced photograph in La Gazette de l’hôtel Drouot (18 May 2005) captioned ‘Marbre: Sarah Bernhardt par Sarah Bernhardt elle-même’ and dated 1885, 10.8 x 3.9 cm

3: 7 Sarah Bernhardt, Statuette de Sarah Bernhardt [detail]
Fig. 3:8 Camille Piton, ‘Sarah Bernhardt’s latest sculpture’, 1880-81, reproduced drawing, dimensions not known. Original drawing not located. Reproduced as front page of *The Art Amateur: A Monthly Journal Devoted to the Cultivation of Art in the Household* (January 1881)

3: 9 Camille Piton, ‘Sarah Bernhardt’s latest sculpture’ [detail of *Statuette of Sarah Bernhardt*]

3: 10 ‘*Ophelia*, sculpture by Sarah Bernhardt’ (1880, plaster or marble bas relief, dimensions not known), reproduced photograph, 1880 or after, 10.1 x 15.1 cm, in Sarah Bernhardt, *My Double Life* (London: Heinemann, 1907). Original photograph not located

3: 11 Camille Piton, ‘Sarah Bernhardt’s latest sculpture’ [detail of *Ophélie*]

3: 12-15 Sarah Bernhardt, *Ophélie*, 1880, marble bas relief, 70 x 60 x 8 cm. Royal Theatre, Copenhagen. Photo: © Miranda Mason

3: 16 Sarah Bernhardt, *Ophélie*, 1880, marble bas relief [detail], 70 x 60 x 8 cm. Royal Theatre, Copenhagen. Photo: © Miranda Mason

3: 17 Atelier Nadar, Portrait of Roland Mathieu-Meusnier in studio scene with *La Mort de Lois*, medallion in progress, sculpture tools, and other objects, after 1849, photograph, dimensions not known. BNFDEP

3: 18 Anon., Portrait of Roland Mathieu-Meusnier in old age, n.d., photograph, dimensions not known. BNFDEP

3: 19 Pierre Etienne Carjat (1828-1906), Portrait of Jules Franceschi, n.d., carte de visite photographic print on albumenized paper from a glass negative, 10.5 x 6 cm. Musée d’Orsay, Paris

3: 20 Roland Mathieu-Meusnier, *Bust of Pierre Hyacinthe Azais*, 1842, marble, 80 x 50 x 41 cm. Musée national du château de Versailles. Photo: © Miranda Mason

3: 21 Roland Mathieu-Meusnier, *Bust of Pierre Hyacinthe Azais* [detail], 1842, marble, 80 x 50 x 41 cm. Musée national du château de Versailles. Photo: © Miranda Mason


3: 25 Roland Mathieu-Meusnier, *Bust of Pierre Cartellier*, 1859, marble, 85 x 72 x 44 cm. Musée national du château de Versailles. Photo: © Miranda Mason


3: 29 Roland Mathieu-Meusnier, Monument to Antonin Lambert Thiboust with medallion portrait and allegorical figures, *La Comédie* and *La Littérature* [or *la Renommée*], 1868, stone and marble, height 208.5 x width 146 cm, diameter of medallion 40 cm. Montmartre cemetery, Paris. Photo: © Miranda Mason.

3: 30 Roland Mathieu-Meusnier, Monument to Antonin Lambert Thiboust [detail of medallion portrait], 1868, marble, diameter 40 cm. Montmartre cemetery, Paris. Photo: © Miranda Mason.

3: 31 Roland Mathieu-Meusnier, Monument to Antonin Lambert Thiboust [detail of *la Comédie*], 1868, stone, overall dimensions height 208.5 x width 146 cm. Montmartre cemetery, Paris. Photo: © Miranda Mason.

3: 32 Roland Mathieu-Meusnier, Monument to Antonin Lambert Thiboust [detail of *la Littérature*], 1868, stone, overall dimensions height 208.5 x width 146 cm. Montmartre cemetery, Paris. Photo: © Miranda Mason.


4: 1 Letter from Louise Abbéma to Alice Ducasse, n.d., black ink on paper, 20 cm x 30 cm. Fondation Custodia (coll. F. Lugt), Institut Néerlandais, Paris


4: 3 Louise Abbéma, *Le Sommeil de Diane*, 1881, oil on board, 103.5 x 138.5 cm. Reproduced in sale catalogue of Christie's, London, 8 June 2005. Private collection, not located

4: 4 Louise Abbéma, *Le Sommeil de Diane* [detail], 1881, oil on board, 103.5 x 138.5 cm. Reproduced in sale catalogue of Christie's, London, 8 June 2005. Private collection, not located

4: 5 Louise Abbéma, *La Chanson de l'après-midi*, 1885, oil on canvas, 150.2 x 220.3 cm. Reproduced in sale catalogue of Sotheby's, New York, 24 May 1995. Private collection, not located


4: 7 Louise Abbéma, Scene of her studio at rue Lafitte, c. 1884-85, oil on canvas, 50 x 64 cm. Private collection, not located. Source: invitation card in MOSD dossier Abbéma

4: 8 Léo de Leymarie, Louise Abbéma's mother in an unidentified room at rue Lafitte, 1884, carte album photographic portrait print on albumenized paper from a collodion glass negative, 16.8 x 11.7 cm. INHA, Paris

4: 9 Léo de Leymarie, Louise Abbéma's father in her studio at rue Lafitte, 1884, carte album photographic portrait print on albumenized paper from a collodion glass negative, 17 x 11.9 cm. INHA, Paris

4: 10 Léo de Leymarie, Louise Abbéma with her dog in her studio at rue Lafitte, 1884, carte album photographic portrait print on albumenized paper from a collodion glass negative, 16.9 x 12.2 cm. INHA, Paris

4: 11 Louise Abbéma, four watercolours of an unidentified woman and Anon., photograph of Louise Abbéma at the piano in her studio at rue Lafitte, n.d., 41 x 22.7 cm (with frame). Musée de la Vie romantique, Paris

4: 12 Louise Abbéma, 'Silhouette de femme' [possible preparatory drawing for *Portrait de Sarah Bernhardt*], c. 1871-76, pencil on paper, 14.2 x 8.8 cm. National Museum of Art, Bucharest

4: 14 Louise Abbéma, Portrait of Sarah Bernhardt, c. 1876, reproduced drawing, dimensions not known. Source of reproduction not identified. BNFDEP

4: 15 Zag, 'No. 1. La première au catalogue des immémorables SARAH BERNHARDT du Salon: celle-ci par Mlle Abbéma', 1876, reproduced drawing, 20.2 x 13.5 cm. Reproduced in Zigzags à la plume à travers l'art (14 May 1876). BNF

4: 16 Anon., 'Mlle Sarah Bernhardt. Encore!', reproduced cartoon drawing, 10.8 x 4 cm. Source of reproduction not identified. INHA, Paris

4: 17 Louise Abbéma, L'Amazone, 1880, oil on canvas, 229 x 137 cm. Schlossmuseum, Gotha

4: 18 Louise Abbéma, Sarah Bernhardt nude, n.d., pastel on paper for a fan, dimensions not known. [?]Severin Wunderman Museum, Irvine, CA

Notes on the Illustrations

The name of an artist, photographer, or illustrator for each work reproduced here has, as far as possible, been tested against a number of archival sources and only then included. I use the designation 'Anon.' for existing reproduced material where the photographer/s or graphic artist/s responsible were not identified, bearing in mind that this term does not sufficiently convey the conditions of production in publishing, nor the possibility that such information might be possible, with further research, to establish. This is also the case with private images, and on one occasion I have made a viable suggestion as to authorship (fig. 2: 36).

Titles of artworks, photographs and graphic illustrations are given in italics only when this is the title designated at the time first produced, reproduced, or exhibited. They are all retained in French with the exception of portrait busts. These I re-title in English as Bust of ... providing the full name of the sitter. Titles in roman with quotation marks have been copied from description in contemporary literature. If either are lacking, I provide my own description in roman without quotation marks. I do not use titles given in posthumous literature as these are often inadequate or inaccurate.
Where I have not photographed an artwork or illustration, nor purchased a reproduction from the institution to which either belongs, I provide a copy of an existing reproduction from another source. These are often the only means of access to artworks or illustrative material otherwise unavailable for study (for example, Abbéma’s *Le Sommeil de Diane*, 1881; fig. 4: 3). Important locations, such as the interiors of Bernhardt’s studios, are only accessible from artworks and reproductions because none of her studios have been preserved or reconstituted (as museums). When using this material, I provide as much information as possible on the date, type, and source of the images as reproductions. These are subjected to detailed scrutiny in order to test an existing description or provide one anew and to provide information about the physical image itself (medium, format, dimensions). All conclusions drawn can only ever be framed as ‘almost definitely’, ‘very likely’, ‘probable’, or ‘possible’. For instance, *Après la tempête* as represented in figure 3: 1 is ‘almost definitely’ the life-size plaster exhibited at the Salon in 1876 and the dimensions I provide (estimated from the photograph) are ‘probable’.

Sometimes the quality of an image or the information I am able to provide on it is very poor because of how material exists in the archive. Archives on Bernhardt often contain donated scrapbooks of periodical cuttings. The source of publication and date are often missing (fig. 2: 39). Such items can only be dated and their contents assessed approximately by scrutinizing elements within the image, font type of captions, etc. It would be a hard task to chase up every image that I have come across out of its original context and I have therefore also relied on those who compile archives, such as the team at the documentation service of the musée d’Orsay. Although an original photograph or drawing for reproduction may not yet have been ‘found’, I nonetheless refer to its existence, and current absence, designating it ‘not located’.

I also use this phrase with artworks that are not in an identified public or private collection, and yet there is no record that they have been destroyed. Where a work has been sold at auction but its buyer not disclosed (even after enquiry), I note this as belonging to a ‘private collection, not located’. As with the missing archival material, this
takes the onus of absence away from the object, requiring that the desiring scholar go out and look for it.
Making Love: Sarah Bernhardt’s *Bust of Louise Abbéma* (1878), an Erotics of Beauty in Nineteenth-Century French Portrait Sculpture
Fig. 1: Sarah Bernhardt, *Bust of Louise Abbéma*, 1878, marble, 54 x 22 x 22 cm. Musée d’Orsay, Paris. Photo: © Miranda Mason
Fig. 1: 2 Sarah Bernhardt, *Bust of Louise Abbéma*, 1878, marble, 54 x 22 x 22 cm. Musée d'Orsay, Paris. Photo: © Miranda Mason
Fig. 1: Sarah Bernhardt, *Bust of Louise Abbéma*, 1878, marble, 54 x 22 x 22 cm. Musée d’Orsay, Paris. Photo: © Miranda Mason
Fig. 1: Sarah Bernhardt, *Bust of Louise Abbéma*, 1878, marble, 54 x 22 x 22 cm. Musée d’Orsay, Paris. Photo: © Miranda Mason
Fig. 1: Henri Demare, 'Sarah Bernhardt: quelques chapitres de sa vie', 1883, unidentified print medium, 48.5 x 39.5 cm. Reproduced in Le Grelot (18 February 1883). BNFDAS
Fig. 1:6 Benque & Cie, Portrait of Louise Abbéma, c. 1876-79, carte victoria woodburytype photographic portrait print [reproduced by Goupil as photoglyptie], 12.2 x 8.4 cm. Musée d'Orsay, Paris and BNFDEP
Fig. 1: Ferdinand Mulnier, Portrait of Louise Abbéma, c. 1880-81, carte album photographic portrait print on albumenized paper from a collodion glass negative, mounted on card, 16.6 x 10.8 cm. Musée d’Étampes. Photo: © Miranda Mason
Fig. 1: 8 Caran d'Ache and Manuel Luque, 1887, ‘Abbéma (Mlle Louise) – Mme Sarah Bernhardt’, reproduced drawing, 9.4 x 8.3 cm. Reproduced in Peintres et Chevalets (Paris: Vanier, 1887). Original drawing not located. Source: photocopy in MOSD dossier Abbéma.

Fig. 1: 9 Jean Saurel, (dit Jehan Testevuide), Caricature of Louise Abbéma, n. d., black ink drawing on paper stuck into Abbéma’s sketchbook, 4.3 x 4.5 cm. Musée d’Etampes. Photo: © Miranda Mason.
Fig. 1: 10 Victor Rousseau, *Le Secret*, 1917, marble statuette, 49 x 31 x 18 cm. Royal Museums of Fine Arts of Belgium, Brussels.

Fig. 1: 11 Ary Bitter, *Les Deux amies*, c. 1910-30, terracotta statuette, length 54 cm. Private collection, not located
Fig. 1: Jean-Léon Gérôme, Bust of Sarah Bernhardt, 1893-97, painted marble, 67.7 x 41 x 29 cm; in right background Ernest Louis Barrias, Bust of George Clairin, 1873, terracotta, 46 x 23 x 27 cm. Musée d’Orsay, Paris. Photo: © Ministère de la Culture, France.
Fig. 1: Anon., ‘Buste de Louise Abbéma par Sarah Bernhardt’, 1978, reproduced photograph, 9.9 x 7.3 cm. Reproduced in sale catalogue at Drouot Rive Gauche, Paris, 21 March 1978
Fig. 1: 16 Sarah Bernhardt, *Bust of Louise Abbéma*, 1878, marble, 54 x 22 x 22 cm. Musée d'Orsay, Paris. Photo: © Miranda Mason

Fig. 1: 17 Sarah Bernhardt, *Bust of Louise Abbéma*, 1878, marble, 54 x 22 x 22 cm. Musée d'Orsay, Paris. Photo: © Miranda Mason
Fig. 1: 18(c,d) Sarah Bernhardt, *Bust of Louise Abbéma* [detail], 1878, marble, 54 x 22 x 22 cm.
Musée d’Orsay, Paris. Photo: © Miranda Mason
Fig. 1: 18(e,f) Sarah Bernhardt, 
*Bust of Louise Abbéma* [detail], 1878, marble, 54 x 22 x 22 cm. 
Musée d’Orsay, Paris. Photo: © Miranda Mason
Fig. 1: 18(g) Sarah Bernhardt, *Bust of Louise Abbéma* [detail], 1878, marble, 54 x 22 x 22 cm. Musée d'Orsay, Paris. Photo: © Miranda Mason
Fig. 1. 8 (b) Sarah Bernhardt, Bust of Louise Abbéma (detail), 1878, marble, 54 x 22 x 22 cm. Musée d’Orsay, Paris. Photo: © Miranda Mason.
Fig. 1: 18(i,j) Sarah Bernhardt, *Bust of Louise Abbéma* [detail], marble, 54 x 22 x 22 cm. Musée d'Orsay, Paris. Photo: © Miranda Mason
Fig. 1: 18(k.l) Sarah Bernhardt, *Bust of Louise Abbéma* [detail], 1878, marble, 54 x 22 x 22 cm. Musée d’Orsay, Paris. Photo: © Miranda Mason
Fig. 1. 18(m.m.) Sarah Bernhardt, Bust of Louise Abeille [detail], 1878, marble, 54 x 22 x 22 cm. Musée d'Orsay, Paris. Photo: © Miranda Mason
Fig. 1: 18(q,r) Sarah Bernhardt, *Bust of Louise Abbéma* [detail], 1878, marble, 54 x 22 x 22 cm. Musée d'Orsay, Paris. Photo: © Miranda Mason
Fig. 1: 18(s) Sarah Bernhardt, *Bust of Louise Abbéma* [detail], 1878, marble, 54 x 22 x 22 cm. Musée d’Orsay, Paris. Photo: © Miranda Mason
Fig. 1: Anon., 'Auguste Rodin retouchant le buste de Madame Simpson', 1903, photograph, 8.9 x 9.6 cm. Musée Rodin, Paris

Fig. 1: Anon., 'Atelier de praticiens travaillant pour différents sculpteurs', c. 1893, citrate print photograph, 17 x 23.4 cm. Musée Rodin, Paris
Fig. 1: Louise Abbéma, ‘Portrait de Mlle. L. Abbéma d’après Sarah Bernhardt’, 1879, reproduced drawing, 8.6 x 4.4 cm. Reproduced in Georges Lecocq, *Louise Abbéma* (1879) and *L’Art* (1879).
Fig. 1: 22 Louise Abbéma, Sarah Bernhardt working on a portrait bust in the studio at 11 boulevard de Clichy, 1875, oil on board, 25 x 15.3 cm. Private collection, Paris. Photo: © Miranda Mason
Fig. 1: 23 Louise Abbéma, Sarah Bernhardt working on a portrait bust in the studio at 11 boulevard de Clichy [detail], 1875, oil on board, 25 x 15.3 cm. Private collection, Paris. Photo: © Miranda Mason

Fig. 1: 24 Louise Abbéma, Sarah Bernhardt working on a portrait bust in the studio at 11 boulevard de Clichy [detail], 1875, oil on board, 25 x 15.3 cm. Private collection, Paris. Photo: © Miranda Mason
Fig. 1: 25 Sarah Bernhardt, Portrait of Louise Abbéma, 1875, bronze medallion, 21.5 x 18.1 x 3.8 cm. Museum of Fine Arts, Boston
Fig. 1: 26 Boissonas et Taponnier, 'Mademoiselle Louise Abbéma', c. 1876-79, reproduced photograph, dimensions not known. Source of reproduction not identified. BNFDEP
Fig. 1: 27 Atelier Nadar, Portrait of Louise Abbéma, c. 1877, photographic print from original collodion glass negative for carte album photograph, 14.2 x 10 cm. BNFDEP
Fig. 1: 28 Atelier Nadar, Portrait of Louise Abbéma, c. 1877, photographic print from original collodion glass negative for carte album photograph, 14.2 x 10 cm. BNFDEP
Fig. 1: 29 Atelier Nadar, c. 1877, Portrait of Louise Abbéma, photographic print from original collodion glass negative for carte album photograph, 14.2 x 10 cm. BNFDEP
Fig. 1: 30 Louise Abbéma, Self-portrait, 1876, oil on canvas, 36 x 25 cm. Private collection, not located (for sale: Binoche, Paris, 23 May 2000 and Anaf, Lyon, 4 February 2001)
Fig. 1: 31 Louise Abbéma, Self-portrait, ±1886, drawing, dimensions not known. Source of reproduction not identified. Source: MOSD dossier Abbéma
Fig. 1: 34 Achille Melandri, Portrait of Sarah Bernhardt with the Bust of Louise Abbéma in the atelier-salon at 41 avenue de Villiers, c. 1878-79, photogravure by C. Ruckert of original photographic print on albumenized paper from a collodion glass negative, 13.9 x 10 cm. Reproduced in Jules Huret, Sarah Bernhardt (Paris; London, 1899). Also reproduced in La Quinzaine (c. 1904-7), dimensions not known.
Fig. 1: 35 Achille Melandri, 'Collage images Sarah Bernhardt' with portrait of Sarah Bernhardt with the Bust of Louise Abbéma [top right] in the atelier-salon at 41 avenue de Villiers, c. 1878-79, photo-aquarelle for a carte album [photograph of original montage of photographic prints on albumenized paper from collodion glass negatives and watercolour], mounted on card, 16.5 x 10.9 cm; photoaquarelle only: 13.9 x 10.1 cm. BNFDAS
Fig. 1:36 Pierre-Jean Poitevin, Louise Abbéma in her studio, 1927, drawing, medium not known, dimensions not known. Possibly for reproduction in unidentified source. Private collection, not located.
2 Home is where the Art Is: Sarah Bernhardt’s Sculpture Studio
Fig. 2: 1 Achille Melandri, ‘Sarah Bernhardt dans son cerceuil’, c. 1878–79, portrait of Sarah Bernhardt in a coffin with the Bust of Louise Abbéma in the atelier-salon at 41 avenue de Villiers [head turned towards bust], carte album photographic portrait print on albumenized paper from a collodion glass negative, mounted on card: with mount 16.6 x 10.7 cm; photo only 14.4 x 9.9 cm. BNFDEP

Fig. 2: 2 Achille Melandri, ‘Sarah Bernhardt dans son cerceuil’, c. 1878–79, portrait of Sarah Bernhardt in a coffin with the Bust of Louise Abbéma in the atelier-salon at 41 avenue de Villiers [another bust in cloche visible on the left], reproduced photograph of original carte album photographic portrait print on albumenized paper from a collodion glass negative, 14.7 x 10.1 cm. Original photograph not located. Reproduced in Sarah Bernhardt, My Double Life (London, 1907)
Fig. 2: Marie-Désiré Bourgoin (1839-1912), Sarah Bernhardt with the model for or a reduced version of *Après la Tempête* in the atelier-salon at 41 avenue de Villiers, 1879, watercolour on unidentified backing, 76 x 64 cm. Collection of Lady Jane Abdy, London
Fig. 2: Marie-Désiré Bourgoin (1839-1912), Atelier-salon at 41 avenue de Villiers with painting equipment, watercolour and gouache over graphite on paper, 67.8 x 53.1 cm. Metropolitan Museum of Art, New York
Fig. 2: 5 Félix Lucas, 'Un coin de l'atelier de sculpture' or 'L'Atelier de sculpture de Mlle. Sarah Bernhardt' [avenue de Villiers], 1881, reproduced wood engraving of original black ink drawing, 22.5 x 22.2 cm. Original drawing and engraving not located. Reproduced in *La Vie moderne* (28 May 1881)
Fig. 2: 'Hôtel de Mlle Sarah Bernhardt', 1877, reproduced engraving by Yves et Barret of black ink drawing, dimensions not known. Original drawing and engraving not located. Reproduced in *La Semaine des constructeurs* (September 1877)
Fig. 2: Marie-Désiré Bourgoin, (1839-1912), *L’atelier de sculpture de Sarah Bernhardt* [avenue de Villiers], 1877, watercolour, 26 x 35.5 cm. *Musée de la Vie romantique*, Paris. Photo: © Miranda Mason
Fig. 2: 8 Louise Abbéma, *Le Déjeuner dans la Serre* [conservatory at avenue de Villiers], 1877, oil on canvas, 194 x 308 cm. Musée des Beaux-Arts de Pau
Fig. 2: 9 Louise Abbéma, Sketch for *Le Déjeuner dans la Serre*, 1876, oil on canvas, 55 x 80 cm. Private collection, not located.

Fig. 2: 10 Anon., Group in the conservatory at avenue de Villiers [clockwise from middle left: Sarah Bernhardt; Georges Clairin; Mme. Guérard; Louise Abbéma’s mother, Henriette Anne Sophie Léonie Abbéma, née D’Astoin; Louise Abbéma; Louise Abbéma’s father, Émile Abbéma], c. 1877, reproduced photographic print, 7.4 x 6.5 cm. Original photograph not located. Reproduced in *L’Art du théâtre* (1905) and *Le Théâtre et commédia illustré* (June 1923) [as ‘Une réunion intime dans l’Atelier de Sarah Bernhardt’].
Fig. 2: 11 Anon., Group in the conservatory at avenue de Villiers [Sarah Bernhardt, Émile Abbéma, Louise Abbéma, Mme Guérard, Georges Clairin], c. 1877, carte album photographic portrait print on albumenized paper from a collodion glass negative mounted on card, 16.5 x 10.8 cm. Laurence Senelick Collection of Theatrical Imagery, West Medford, MA

Fig. 2: 12 Anon., Bernhardt and Abbéma as Pasha and Odalisque in the conservatory at avenue de Villiers, c. 1877, carte album photographic portrait print on albumenized paper from a collodion glass negative mounted on card, 16.4 x 12.1 cm. BNFDAS
Fig. 2: 13 Achille Melandri, Sarah Bernhardt in the atelier-salon at avenue de Villiers with a self-portrait bust [modeling tool in front of thigh], c. 1878-79, carte album photographic portrait print on albumenized paper from a collodion glass negative mounted on card. 16.5 x 11.4 cm. Houghton Theatre Collection, Harvard University, Cambridge, MA

Fig. 2: 14 Achille Melandri, Sarah Bernhardt in the atelier-salon at avenue de Villiers with self-portrait bust [modeling tool between thighs], c. 1878-79, modern photographic print from an original collodion glass negative, no dimensions. BNFDEP
Fig. 2: 15 Achille Melandri, Sarah Bernhardt in the atelier-salon at avenue de Villliers with self-portrait bust [modeling tool between thighs], c. 1878-79, reproduced as woodburytype photograph, 11.7 x 8 cm. Reproduced in *The Theatre* (1 July 1879)

Fig. 2: 16 Achille Melandri, Sarah Bernhardt in her sculpture studio with *Médée*, c. 1878-79, reproduced photogravure of original carte album photographic portrait print on albumenized paper from a collodion glass negative, 15.2 x 10.1 cm. Reproduced in *My Double Life* (1907)
Fig. 2: 17 Achille Melandri, Sarah Bernhardt in the atelier-salon at avenue de Villiers with La Marchande des palmes, c. 1878-79, reproduced photogravure of original carte album photographic portrait print on albumenized paper from a collodion glass negative, 13.9 x 10 cm. Reproduced in My Double Life (1907); Also reproduced in Strand Magazine (1904); Ma Double vie (1907); Illustrated London News (1907)
Fig. 2: 18 Ernest de Liphart, Sarah Bernhardt in the atelier-salon at avenue de Villiers, c. 1876-86, wood engraving of original black ink drawing, dimensions not known. Original drawing and engraving not located. Source of reproduction not identified. Source: copy in Archive of the Comédie-Française
Fig. 2: 19 Félix Lucas, ‘L’atelier de peinture de Sarah Bernhardt’ or ‘Un coin de l’atelier’ [avenue de Villiers], 1881, wood engraving of original black ink drawing, 27 x 22.2 cm. Original drawing and engraving not located. Reproduced in: La Vie moderne (28 May 1881)
Fig. 2: 20 Anon., 'L'Atelier de sculpture de Sarah Bernhardt' [boulevard Pereire], 1900, reproduced photographic print, 10.9 x 8.9 cm. Original photograph not located. Reproduced in La Plume (September 1900)
Fig. 2: 21 Anon., ‘Médée (statue), par Sarah Bernhardt’ [sculpture studio at boulevard Pereire], 1900, reproduced photographic print, 12.9 x 8.9 cm. Original photograph not located. Reproduced in La Plume (September 1900)

Fig. 2: 22 Anon., ‘Figures décoratives d’un buste par Sarah Bernhardt’ [sculpture studio at boulevard Pereire], 1900, reproduced photographic print, 9.1 x 6.5 cm. Original photograph not located. Reproduced in La Plume (September 1900)
Fig. 2: 23 Anon., ‘L’atelier de Sarah Bernhardt’ [sculpture studio at boulevard Pereire], 1900, reproduced photographic print, dimensions not known. Original photograph not located. Reproduced in *Le Monde illustré* (7 April 1923).

Fig. 2: 24 Rober, ‘Un coin de l’atelier de sculpteur de Mme Sarah Bernhardt’ [boulevard Pereire], c. 1923, reproduced photographic print, 8.1 x 6.5 cm. Original photograph not located. Reproduced in *La Théâtre et comœdia illustré* (June 1923).
Fig. 2: 26 [?]. H. Baude, 'Atelier de Sarah Bernhardt (nord)', 1888, engraving of original drawing, 17.5 x 23 cm. Original drawing and engraving not located. Reproduced in *La Revue illustrée* (1888) and *Art Journal* (1888).
Fig. 2: H. Baude, 'Petit salon et store japonais' [boulevard Pereire], 1888, engraving of original drawing, 13.3 x 10.3 cm. Original drawing and engraving not located. Reproduced in La Revue illustrée (1888) and Art Journal (1888)
Atelier. — Vue d'ensemble (Fond).
General View of Studio (from Entrance).

Fig. 2: 28 Anon., 'Atelier — Vue d'ensemble (fond)' [boulevard Pereire], c. 1890s, reproduced photograph, dimensions not known. Original photograph not located. Reproduced in The Home of Sarah Bernhardt in Paris (Paris: Taber Bas Relief, n.d.)
Fig. 2: Anon., ‘Madame Bernhardt in her studio’ [boulevard Pereire, with bust of girl in progress], c. 1890s, reproduced photograph, dimensions not known. Original photograph not located. Source of reproduction not known. Source: cutting in Victoria and Albert Theatre Museum, London.
Fig. 2: 30 Anon., 'Mme Bernhardt's drawing-room' [boulevard Pereire, with Bust of Victorien Sardou], c. 1890s, reproduced watercolour or photograph, 9.8 x 13 cm. Original photograph or watercolour not located. Reproduced in Jules Huret, Sarah Bernhardt (1899)
Fig. 2: Anon., 'Un côté d'atelier' [boulevard Pereire, with the Bust of Régina], c. 1890s, reproduced photograph, dimensions not known. Original photograph not located. Reproduced in *The Home of Sarah Bernhardt in Paris*
Fig. 2: 32 Anon., 'Un coin d'atelier' [boulevard Pereire, with the Bust of Jacques Damala], c. 1890s, reproduced photograph, dimensions not known. Original photograph not located. Reproduced in The Home of Sarah Bernhardt in Paris
Fig. 2: Anon., 'Un coin d'atelier' [with the Bust of a Granddaughter or Young Girl/Simone], c. 1890s, reproduced photograph, dimensions not known. Original photograph not located. Reproduced in *The Home of Sarah Bernhardt in Paris* (c. 1890s)
Fig. 2: 34 Anon., Sarah Bernhardt in her library [with Mathieu-Meunier’s reduced marble La Mort de Lais], c. 1890s, reproduced photograph, dimensions not known. Original photograph not located. Source of reproduction not known. Reproduced in Wildenstein and Co., Sarah Bernhardt and her Times (1984)
Fig. 2: 35 Georges Clairin, 'Regnault et Clairin dans une maison de Nanterre, aux avant-postes, 18 January 1871', 1871, reproduced pencil drawing, 7.4 x 9.7 cm. Original drawing not located. Reproduced in Armand Dayot, *L'Invasion, le Siège, la Commune 1870-1871* (1901)

Fig. 2: 36 ?Lagraine, 'Le peintre Henri Regnault et Georges Clairin à l’entrée de la salle des deux sœurs à l’Alhambra de Grenade' [with Frédéric Auguste Laguillerme and Henry Mauzaize], c. 1868, photographic print on albumenized paper from a collodion glass negative, 20.8 x 16 cm. Musée d'Orsay, Paris
Fig. 2: 37 Georges Clairin, ‘Mounted Guardsman with self-caricature of the artist on a letter to an unknown woman’, c. 1883, brown ink on off-white laid letter paper, 20.4 x 13 cm. Private collection, not located. Source: Archive of Shepherd Gallery Associates, New York

Fig. 2: 38 Georges Clairin, Portrait de Mlle Sarah Bernhardt, sociétaire de la Comédie-Française, 1876, oil on canvas, 250 x 200 cm. Musée du Petit Palais, Paris
Fig. 2: 39 Anon., ‘Mlle Louise Abbéma, Le déjeuner dans le fond de l’aquarium’, 1877, reproduced drawing, 6.7 x 11.3 cm. Original drawing not located. Source of reproduction not known. Source: cutting in Bibliothèque INHA, Paris. Photo: © Miranda Mason
Fig. 2: 40 Louise Abbéma, Le Déjeuner dans la Serre [detail], 1877, oil on canvas, 194 x 308 cm. Musée des Beaux-Arts de Pau. Photo: © Miranda Mason
Making Work: The Sculpture Practice of Sarah Bernhardt
Fig. 3: Lagraine, Sarah Bernhardt with life-size plaster group *Après la Tempête* (1876, not located), photographic print on albumenized paper from a collodion glass negative, mounted on card, with mount: 31.3 x 24.1; photograph only: 14.6 x 11.2 cm. BNFDAS
Fig. 3:2 Sotheby's, Reduced bronze version of Après la Tempête (1876, height 73.7 cm. Founder not known. Private collection, not located), reproduced photograph, 14.8 x 14.6 cm in Nineteenth- and Twentieth Century Sculpture, Sotheby's, New York, 26 May 1994

Fig. 3:3 Anon., Reduced marble version of Après la Tempête (1876, height 77 cm. Private collection, not located), reproduced photograph in unidentified publication, c. 1876, 11.7 x 8.9 cm. Original photograph not located
Fig. 3:6 Sarah Bernhardt, *Statuette de Sarah Bernhardt* (1880, marble, height 49 cm. Private collection, not located), reproduced photograph in *La Gazette de l'Hôtel Drouot* (18 May 2005), captioned: 'Marbre: Sarah Bernhardt par Sarah Bernhardt elle-même' and dated 1885, 10.8 x 3.9 cm.

Fig. 3:7 Sarah Bernhardt, *Statuette de Sarah Bernhardt* [detail]
Fig. 3:10 Anon., ‘Ophelia, sculpture by Sarah Bernhardt’ (1880, plaster or marble bas relief, dimensions not known), reproduced photograph, 1880 or after, 10.1 x 15.1 cm, in Sarah Bernhardt, My Double Life (London: Heinemann, 1907). Original photograph not located.
Fig. 3:11 Camille Piton, 'Sarah Bernhardt’s latest sculpture' [detail of Ophélie]
Fig. 3:14 Sarah Bernhardt, *Ophélie*, 1880, marble bas relief, 70 x 60 x 8 cm. Royal Theatre, Copenhagen. Photo: © Miranda Mason

Fig. 3:15 Sarah Bernhardt, *Ophélie*, 1880, marble bas relief, 70 x 60 x 8 cm. Royal Theatre, Copenhagen. Photo: © Miranda Mason
Fig 3:17 Atelier Nadar, Portrait of Roland Mathieu-Meusnier in studio scene with *La Mort de Laïs*, medallion in progress, sculpture tools, and other objects, after 1849, photograph, dimensions not known. BNFDEP
Fig. 3:18 Anon., Portrait of Roland Mathieu-Meusnier in old age, n.d., photograph, dimensions not known. BNFDEP
Fig 3: 19 Pierre Etienne Carjat (1828-1906), Portrait of Jules Franceschi, n.d., carte de visite photographic print on albumenized paper from a glass negative, 10.5 x 6 cm. Musée d’Orsay, Paris
Fig. 3:20 Roland Mathieu-Meusnier, *Bust of Pierre Hyacinthe Azais*, 1842, marble, 80 x 50 x 41 cm. Musée national du château de Versailles. Photo: © Miranda Mason

Fig. 3:21 Roland Mathieu-Meusnier, *Bust of Pierre Hyacinthe Azais* [detail], 1842, marble, 80 x 50 x 41 cm. Musée national du château de Versailles. Photo: © Miranda Mason
Fig. 3:22 Roland Mathieu-Meusnier, Bust of Jean-Bernard Rosier, 1844, bronze, height 26 cm. Private collection, Béziers
Fig. 3:23 Roland Mathieu-Meusnier, *La Mort de Laïs*, 1850, marble, 120 x 164 x 66 cm. Jardin des Tuileries, Paris. Photo: © Miranda Mason

Fig. 3:24 Roland Mathieu-Meusnier, *La Mort de Laïs*, 1850, marble, 120 x 164 x 66 cm. Jardin des Tuileries, Paris. Photo: © Miranda Mason
Fig. 3:25 Roland Mathieu-Meusnier, *Bust of Pierre Cartellier*, 1859, marble, 85 x 72 x 44 cm. Musée national du château de Versailles. Photo: © Miranda Mason
Fig. 3:26 Roland Mathieu-Meusnier, *La Mort de Lais* (1859, reduced bronze, height 25.4 x width 33 cm. Private collection, not located. Reproduced photograph on ewolfs.com. Original photograph not located

Fig. 3:27 Roland Mathieu-Meusnier, *La Mort de Lais* [detail] (1859, reduced bronze). Reproduced photograph on ewolfs.com. Original photograph not located
Fig. 3:28 Roland Mathieu-Meusnier. *L'Orfèvrerie*, 1867, marble, height 195 cm. Cour carrée, musée du Louvre, Paris. Photo: © Miranda Mason
Fig. 3:29 Roland Mathieu-Meusnier, Monument to Antonin Lambert Thiboust with medallion portrait and allegorical figures, *La Comédie* and *La Littérature* [or *la Renomée*], 1868, stone and marble, height 208.5 x width 146 cm, diameter of medallion 40 cm. Montmartre cemetery, Paris. Photo: © Miranda Mason
Fig. 3: Roland Mathieu-Mesnier, Monument to Antonin Lambeert Thiboast (detail of medallion portrait). 1868, marble, diameter 40 cm. Montmartre cemetery, Paris. Photo: © Miranda Mason
Fig. 3:31 Roland Mathieu-Meusnier, Monument to Antonin Lambert Thiboust [detail of la Comédie], 1868, stone, overall dimensions height 208.5 x width 146 cm. Montmartre cemetery, Paris. Photo: © Miranda Mason

Fig. 3:32 Roland Mathieu-Meusnier, Monument to Antonin Lambert Thiboust [detail of la Littérature], 1868, stone, overall dimensions height 208.5 x width 146 cm. Montmartre cemetery, Paris. Photo: © Miranda Mason
Fig. 3:33 Roland Mathieu-Meunier, *Bust of Félicien David*, 1880, marble, 86 x 62 x 43 cm. Musée national du château de Versailles. Photo: © Miranda Mason
Fig. 3: 34 Roland Mathieu-Meusnier, Tomb of Mathieu-Meusnier with self-portrait, n.d., bronze medallion, diameter 50 cm. Montmartre cemetery, Paris. Photo: © Miranda Mason
Fig. 3:36 Jules Franceschi, Monument to Miecislas Kamienski [detail], 1861, bronze, 120 x 183 x 92 cm. Père-Lachaise cemetery, Paris. Photo: © Miranda Mason

Fig. 3:37 Jules Franceschi, Monument to Miecislas Kamienski [detail], 1861, bronze, 120 x 183 x 92 cm. Père-Lachaise cemetery, Paris. Photo: © Miranda Mason
Fig. 3:38 Jules Franceschi, *Le Réveil*, 1873, marble, 133 x 61 x 80 cm. Musée des beaux-arts, Nîmes. Photo: © Miranda Mason
A Pair of Vignettes on the Painting Practice of Louise Abbéma
Ma chère Alice

Connue tu me parais être relativement la plus raisonnable du groupe d'amis que j'ai l'honneur de posséder à l'époque. Rains c'est toi que je charge de distribuer auprès de toutes les maisons du Docteur Blanches (entre deux actes) les missions d'interdits.

Les lettres pornographiques sauvages, m'ont profondément ébahilié !

Comment l'auteur Fausque, le seringue auteur de l'histoire universelle à travers le se laisser pour deux ans séjour les gaziers Poilley !

Et c'est dans cet asile, de le soin ressemble à nous sur les cuisin de Carthage, que le judige Blanches va mentir à ses yeux en toute manière de la détériorer de son jargon !

J'ai été obligé de m'acheter une main de feuilles de Vigne pour achever la lecture de vos lettres.

Fig. 4: 1 Letter from Louise Abbéma to Alice Ducasse, n.d., black ink on paper, 20cm x 30cm. Fondation Custodia (coll. F. Lugt), Institut Néerlandais, Paris
Fig. 4:2 Louise Abbéma, *Portrait de Sarah Bernhardt, société de la Comédie Française*, 1876, oil on canvas, 230 x 140 cm. Reproduced in French and English versions of Bernhardt’s autobiography, *Ma Double vie* (1907). Not located.
Fig 4: Louise Abbema, *Le Sommeil de Diane*, 1881, oil on board, 103.5 x 138.5 cm. Reproduced in sale catalogue of Christie's, London, 8 June 2005. Private collection, not located.
Fig. 4 Louise Abbema, Le Sommeil de Diane [detail], 1881, oil on board, 103.5 x 138.5 cm. Reproduced in sale catalogue of Christie’s, London, 8 June 2005. Private collection, not located.
Fig. 4:5 Louise Abbéma, *La Chanson de l’après-midi*, 1885, oil on canvas, 150.2 x 220.3 cm. Reproduced in sale catalogue of Sotheby’s, New York, 24 May 1995. Private collection, not located
Fig. 4: 6 Louise Abbéma, Sketch for La Chanson de l’après-midi, c. 1884-85, oil on board, 35.5 x 43 cm. Reproduced in sale catalogue of Piasa, Paris, 13 December 2002 [incorrectly titled: 'Soirée chez Sarah Bernhardt']. Private collection, not located.

Fig. 4: 7 Louise Abbéma, Scene of her studio at rue Lafitte, c. 1884-85, oil on canvas, 50 x 64 cm. Private collection, not located. Source: invitation card in MOSD dossier Abbéma.
Fig. 4:8 Léo de Leymarie, Louise Abbéma’s mother in an unidentified room at rue Lafitte, 1884, carte album photographic portrait print on albumenized paper from a collodion glass negative, 16.8 x 11.7 cm. Bibliothèque INHA, Paris
Fig. 4:9 Léo de Leymarie, Louise Abbéma's father in her studio at rue Laffite, 1884, carte album photographic portrait print on albumenized paper from a collodion glass negative, 17 x 11.9 cm. Bibliothèque INHA, Paris

Fig. 4:10 Léo de Leymarie, Louise Abbéma with her dog in her studio at rue Laffite, 1884, carte album photographic portrait print on albumenized paper from a collodion glass negative, 16.9 x 12.2 cm. Bibliothèque INHA, Paris
Fig. 4: 11 Louise Abbéma, four watercolours of an unidentified woman and Anon., photograph of Louise Abbéma at the piano in her studio at rue Lafitte, n.d., 41 x 22.7 cm (with frame). Musée de la Vie romantique, Paris
Fig. 4:12 Louise Abbéma, ‘Silhouette de femme’ [possible preparatory drawing for Portrait de Sarah Bernhardt, 1876], c. 1871-76, pencil on paper, 14.2 x 8.8 cm. National Museum of Art, Bucharest
Fig. 4:13 Louise Abbéma, Portrait of Sarah Bernhardt, c. 1876, reproduced watercolour, dimensions not known. Source of reproduction not identified. Not located.

Fig. 4:14 Louise Abbéma, Portrait of Sarah Bernhardt, c. 1876, reproduced drawing, dimensions not known. Source of reproduction not identified. BNFDéP
Fig. 4:15 Zag, ‘No. 1. La première au catalogue des immémorables SARAH BERNHARDT du Salon: celle-ci par Mlle Abbéma’, 1876, reproduced drawing, 20.2 x 13.5 cm. Reproduced in Zigzags à la plume à travers l’art (14 May 1876). BNF

Fig. 4:16 Anon., ‘Mlle Sarah Bernhardt. Encore!’ , reproduced cartoon drawing, 10.8 x 4 cm. Source of reproduction not identified. Bibliothèque INHA, Paris
Fig. 4: 17 Louise Abbéma, *L’Amazone*, 1880, oil on canvas, 229 x 137. Schlossmuseum, Gotha