

ELIZA ALLEN STARR

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by

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## Eliza Allen Starr

Eliza Allen Starr is remembered in the annals of Saint Mary's as an artist-in-residence and the founder of the Art Department and, later, as a frequent lecturer. At Notre Dame she is remembered as the first woman and third recipient of the Laetare Medal in 1885 and a frequent contributor to the infant Ave Maria, edited by the Rev. Daniel Hudson, CSC.

The Laetare Medal was presented to her on March 8, 1885, at her home on Huron Street in Chicago. The presenter was A. J. Onahan, acting in the name of the University and its president, the Rev. Thomas E. Walsh (1881-1893). She was chosen for her staunch Catholicism, her piety, her zeal for the conversion to the faith of the Catholic Church, and for her success as an artist, a teacher of art, a poet, and a lecturer in what she called art literature.<sup>1</sup>

The Most Rev. Patrick William Riordan, archbishop of San Francisco, wrote his congratulations, which can be considered typical of her many friends:

"I hasten to send my congratulations on a well deserved distinction. The faculty of Notre Dame deserve praise for its judgment. Would that your labours were appreciated by the Catholic body at large, not indeed for your sake, as much as for their own. You have brought happiness into hundreds of homes and made re-

In 1846 she returned to Boston for further study and two years later opened her own studio. Because the climate was unsuitable for her health, she accepted a teaching position with a wealthy family in Natchez, Mississippi, where she stayed only two years but with whom she maintained a loving relationship the rest of her life. In 1853 she held a position as drawing teacher in a boarding school in Brooklyn and later moved on to teach in Philadelphia.

While in Boston in 1845, she had an experience which proved to be the most important turning point of her life. Some friends took her to hear their favorite preacher, Theodore Parker (1810-1860), the outstanding Unitarian preacher of his day. With excitement and anticipation, she looked around at the audience, "the brilliant talent of the American Athens."

With irresistible logic, Parker shattered the foundation stones of her religious faith, leaving her tremulous and chilled. "What authority have I for the faith that is in me?" was the question which kept her disquieted for weeks, months, years. The answer to the question became the "quest of (her) life."<sup>7</sup>

In 1847 she met for the first time a Catholic priest and was present at a Mass, the same Mass at which Archbishop Peter Richard Kenrick received the pallium from his brother Francis Patrick Kenrick of Philadelphia, afterwards archbishop of Baltimore. It was

Archbishop Francis Patrick who became her "brother and father in Christ," on whose direction and inspiration she depended, and with whom she exchanged many letters.<sup>8</sup> It was he who encouraged her to write poems and who saw to it that they were published, particularly in the Baltimore Catholic Mirror.<sup>9</sup>

After nine years of development, under grace, she was received into the Catholic Church in Boston on December 23, 1854, by Bishop John Bernard Fitzpatrick and received the Eucharist on Christmas Day in the chapel of the Sisters of Charity.<sup>10</sup>

Not long after her baptism, she struggled with a strong inclination to enter the religious life. Two obstacles deterred her and led finally to her rejecting the attraction: her persistent ill health and her fear of saddening her parents. Archbishop Kenrick guided her with realistic spirituality to reach her decision. "(Y)ou can attain a high perfection in the world by keeping close to God and walking with Him in faith and love," he wrote.<sup>11</sup>

Her zeal for the conversion of others continued throughout her life as her letters over many years attest. Her first concern was her parents. She had the happiness of being with her mother when she was baptized by an attending Sister; her father, too, did not resist the devotion and faith of his daughter.<sup>12</sup>

Along with this zeal was her distress at the poor public afforded to Catholic authors. "What an awfully neglected feeling rests on the hearts of most of our American Catholic authors," she wrote. "They seem so little prized.... Are the children of the Church, born with <sup>r</sup>treasures, to be fed on the milk-slops of commonplaces because they have been deprived by the very persecutors of their ancestors of a peaceable enjoyment of their inheritance?"<sup>13</sup> In response to the accusation that there is no talent among Catholics, she wrote, "If we could afford to give our books to the public, and illustrate them also for nothing, it would be found how much talent there is."<sup>14</sup>

After she had been appointed one of the seven directors of the Queen Isabella Association to prepare for the celebration of 1892, she plunged into the work with zeal. She hoped that Father Sorin would give his approbation to a bronze statue of heroic size of Isabella and to another of Columbus -- "the beloved and venerated name of Father Sorin among our approbators."<sup>15</sup>

Rich Catholics received their share of opprobrium. "Chicago has seventeen Catholic millionaires.... Where is their sense of common self-respect, saying nothing of chivalry? For ourselves, individually, we seem to make so little impression that we feel as if we might as well not have been born so far as the world's progress goes."<sup>16</sup>

Eliza moved to Chicago in 1856, carrying letters of introduction from her "friend and father in Christ," Archbishop Kenrick, from Bishop Fitzpatrick of Boston, and other friends. She called on Bishop Anthony O'Regan of Chicago and on other prominent Chicago citizens, Messrs. William B. Ogden, Walter L. Newberry, Jonathan Young Scammon, Cyrus H. McCormick, and others, who promised to cooperate with her in establishing an art school. Soon she had a school on Wabash Avenue and a large number of pupils. "My poems and articles that appeared in E<sup>a</sup>stern periodicals paved the way for my recognition as a teacher of art and literature." <sup>17</sup>

When in 1860 she moved to the North Side near the Cathedral of the Holy Name, she found loyal friends among the clergy and the professors of St. Mary's-of-the-Lake.

During the Chicago fire of 1871, her home was destroyed, but another was built some years later close to the original and called, like the first, St. Joseph's Cottage. <sup>18</sup>

So popular did Eliza become in Chicago that she was called its "darling." The bishop of Buffalo, Stephen V. Ryan, C.M. (1868-96) wrote, "Our Catholic ladies have congratulated themselves in having a Catholic lady able and willing to do the noble work which you are doing. To elevate woman and make especially Catholic women proud of their faith and conscious of their own dignity and true rights as well as blessed privileges and glorious possibilities, is not one of the least of the many good results of your work in

the lecture field and through the press." 19

Her life's work centered around the interpretation and publicizing of the great works of preeminent Catholic artists. As an artist herself in several media, as a lecturer in art literature, a poet, and a writer of articles for both adults and children, her name and her influence were always in the public eye. Everything she did was done "from aesthetic sensitiveness, and, more than all, for the love of God. For she offered all her work to him and she would not offer him less than the best." 20

After the Chicago fire, she was invited by Mother M. Angela, CSC, the daughter of John Gillespie, who befriended Archbishop Francis Patrick Kenrick on his arrival from Europe and on his way to Kentucky, to make her home at Saint Mary's Academy near Notre Dame. She was employed to teach art to the pupils and novices at \$400 a year. She remained as a teacher, with an interval of travel, opening and developing the Art Department at that school, until 1878, when she returned to her newly constructed home in Chicago. It was Mother Angela who encouraged her to lecture on art and artists, launching her on a career that proved to be rewarding to herself and her audiences, exciting, enlightening, and exhausting.

In gratitude for all the help and encouragement Mother



Angela afforded her, Eliza cherished this remarkable nun all the rest of her life, returning to Saint Mary's year after year until shortly before her death.<sup>21</sup>

At Saint Mary's she began teaching art from nature and prepared her pupils by courses in drawing and painting, "the most complete of any elsewhere" for study abroad. "Miss Starr's enthusiasm along all lines of culture is an inspiration to those who see and hear her," it was reported in Chimes, one of the Academy's periodicals, in November 1898. "Her power to stimulate one to high resolves is hard to analyze, and one scarcely knows whether it is due to her spirituality or to her practical application of spiritual principles to everyday life." <sup>22</sup>

Through the kindness and generosity of many friends, she was able to travel to Europe in November 1875, returning in September 1876 because of lingering illness. On the way to France she was on the same ship as Father Sorin, the L'Amerique, which was almost shipwrecked. She visited all places in Rome famous for their architecture and art work, in Siena, Florence, Genoa, Turin, Paris, and, briefly, London. Her book Pilgrims and Shrines was a direct result of all her study, writing, sketching.<sup>23</sup>

After recuperating she began, in addition to her teaching, a series of lectures on art and artists which started in Chicago but carried her to St. Louis, New York, Milwaukee, St. Paul, De-



troit, Buffalo, and Boston.

In one season, November 1881 to April 1882, the subjects of her almost weekly lectures included Raphael (6 lectures), Michelangelo (3), Sodoma, Correggio, Murillo, the three archangels, SS. Benedict and Scholastica, Monte Cassino, the likeness of Our Lord, symbolism, and Washington Allston. Another series (1882-83) with the art of Siena, Orvieto, Pisa, Florence, and of Ghiberti, Brunelleschi, Donatello, Luca della Robbia, Fra Angelico, and several lesser known artists. And there were many other series. Eliza considered the study of beauty as part of universal education, recognizing the influence of the unconscious study of beauty in nature and in works of art through familiarity with them but saw the duty incumbent upon educators to develop a sense of true beauty in nature and in art. <sup>24</sup>

Probably the most remarkable of her many books is the Three Keys to the Camera della Segnatura in the Vatican, dedicated to the Most Reverend Patrick Augustine Feehan, Archbishop of Chicago, as a tribute of most profound veneration. The book was published in 1895 at the author's expense. The illustrations of this scholarly book are half-tone reproductions from photographs of the four ceiling and four wall pictures in the Camera. For three of these wall pictures there are outlined prints with numbers for each identifiable person; these outlines are the "keys" for analysis, understanding, and appreciation of each masterpiece. The first is "The Dispute"

or Theology, the second "Parnassus" or Poetry, and the third "The School of Athens" or Philosophy.

In the text, Miss Starr names each person with a short biographical sketch. Raphael's purpose, in grouping the persons as he did, was to bring together the traditions of the ages. Through meticulous methods of identification and scholarly assistance, these traditions come to life for the viewer. <sup>25</sup>

The plate<sup>s</sup> of the Three Keys, including the etchings, were destroyed because no one wanted them and they were too heavy to store. <sup>26</sup>

The first issue of the Ave Maria (May 1, 1865) contained a poem "Our Lady's Lilies" by E.A.S. The first volume printed five more poems and an article "Altar Boys." In the second volume Eliza published eight or nine poems (one is unidentified). In succeeding volumes her poems and stories were printed, but since many are unsigned, it is difficult to know the total. Her prose work on the guardian angels and on the three archangels in art (Michael, Gabriel, Raphael), which was published also in book form, appeared in the 49th volume of 1899. <sup>27</sup>

A critic wrote of her poems, shortly after her death, "Her earlier poems show delicacy of conception, lightness of touch, and a warm love and close observation of nature. After her conversion

she finds themes for poetic expression in the higher aspirations of the soul and in the great truths of the faith; her poems are often prayers into which she breathes the warmth of her own devotion."<sup>28</sup> Another commentator wrote, "Miss Starr's simplicity and graceful ease are of the sixteenth and seventeenth century."<sup>29</sup>

Some of her poems are collected in a small book called simply Poems in 1867.<sup>30</sup>

Eliza was not a wealthy woman and depended for subsistence on her publications. Several letters to Father Hudson, editor of Ave Maria, attest to this need and problems concerning payment. In 1879 she received \$200 a year for all articles, poems, and children's stories. When the fee was reduced to \$100 or when Father Hudson rejected a poem, she felt the action unfair.<sup>31</sup>

On the other hand, her niece Ellen Gates Starr wrote that Eliza's love of perfection prevented her from being able to save much of the fruits of her labor. Her standards of publication were high; she insisted upon the best paper attainable, the most nearly perfect cuts and prints. Much of this expense was met from her own purse.<sup>32</sup>

Besides the periodicals already mentioned, Eliza's poems and articles were published in The Catholic World, the Young Crusader, Freeman's Journal, the London Monthly, Chimes, and others.<sup>33</sup> A serious evaluation of her poems has yet to be made.

For the celebration of the 400th anniversary of the discovery of America, she wrote an ode "Christopher Columbus," which was accepted by the joint committee of the Catholic Club of New York and of the United States Catholic Historical Society, of which she was a member. It was set to music for orchestra, soloists, and choir by Bruno Oscar Klein of New York.<sup>34</sup>

For the Columbian Catholic Congress she was asked to read a paper "Woman's Work in Art." Katherine Conway, a noted writer and journalist, was asked also to read a paper, but she objected strongly to a "woman's day," withdrew from the program, and asked, "Did E.A.S. start this 'Woman's Day' business?"<sup>35</sup> Eliza's paper was included in an anthology edited by Eleanor C. Donnelly, Girlhood's Handbook of Woman.<sup>36</sup>

The work of her pupils was given recognition from the judges of the World's Columbian Exposition in Chicago in 1893; for this work she was awarded the only "gold medal" (really bronze) given to an art educator. Augustus Saint-Gaudens designed the medal, representing the landing of Columbus.<sup>37</sup>

In 1896 Pope Leo XIII sent her his blessing because of the pleasure her book Three Keys had given him; he praised the idea, general arrangement, paper, and so on.<sup>38</sup> Later, he sent her a costly cameo reproducing Murillo's "Immaculate Conception," surrounded by gold, in recognition of her work The Three Archangels and Guardian

Angels in Art.<sup>39</sup> It was Mother Cabrini who wrote to Eliza about Leo's forthcoming cameo.<sup>40</sup>

Eliza's letters -- she wrote long and detailed ones -- touch on many of the events of her day (although we wish she had been more detailed): the declaration of the Immaculate Conception, conversations with Orestes Brownson, the death of Bishop John Nepomucene Neumann, the Civil War, General William Sherman, the death of Archbishop Kenrick of Baltimore, the Chicago fire, President Grant's visit to Chicago, Gregorian music in the churches, and the cost of rooms in Rome in 1875 at \$17.00 a month. Her niece Ellen Gates Starr was co-founder with Jane Addams of Hull House in Chicago and established the first free art class in Chicago.<sup>41</sup>

Eliza's portrait was painted in 1861 by her friend George Peter A. Healy and hangs in the Snite Museum of Art at Notre Dame from time to time, a gift of Eunice Starr Wellington. Her Laetare medal, crucifix, rosary, and Leo XIII's cameo were sent by her grand-niece Josephine Starr to the Congregation of Sisters of the Holy Cross Heritage Room at Saint Mary's.

Her friend, the Rev. James J. McGovern, compiled and edited The Life and Letters of Eliza Allen Starr with an introduction by William Stetson Merrill. It contains autobiographical sketches, some biography, and hundreds of letters by and to her from 1846 to 1901, a few days before her death. A trunkload of MSS, letters,

and documents was to be sent by Mr. Merrill Starr, the executor of her estate, to the University of Notre Dame, but there is no record that the contribution was received.<sup>42</sup> The Life and Letters was, according to Josephine Starr, "a source of great distress to the whole family,... as it gave an ill-balanced picture of her personality and slighted her real accomplishments." The reader cannot help agreeing with this criticism.<sup>43</sup>

Eliza Allen Starr died at her brother's home in Durand, Illinois, on September 7, 1901, after an illness of nine months. "There were no last words, merely the peaceful, sweet smile, the quiet going to God of a chosen soul." She was buried in Calvary Cemetery, Chicago, after a Requiem Mass in the Cathedral of the Holy Name on Wednesday, September 10, where a large congregation had assembled to do honor to the beloved author and artist. The Rev. James McGovern was the celebrant. Present in the sanctuary were, among others, the Very Rev. J. A. Zahm, CSC, of Notre Dame, and Rev. F. J. Barry, chancellor of the diocese. The beads of the Seven Dolours of the Sisters of the Holy Cross, which she had worn and held for years, were buried with her.<sup>44</sup> Because she was a Third Order of St. Dominic member, she was buried in the "Dominican robe."<sup>45</sup>

That Eliza Allen Starr was intelligent and artistic is evident from her published works and from her extant letters. That she was sensitive to beauty with the artist's zeal to help others see that beauty is also evident. Who can express adequately the



electric effect of her lecturing on her audiences? Several have tried and some have attained something of that effect. She was a cherished teacher of art. Both men and women came eagerly and readily to her lectures. As a woman she was devout, prayerful, quiet in manner, simple in dress, zealous for the Christian faith in its Catholic beliefs and way of life. She was conscious of her womanhood and held herself with dignity among the men and women of her world. She knew where her talents lay and cultivated them throughout her life, not pretending to be more or to do more than the gifts from God let her. She was truly a remarkable woman. Saint Mary's and Notre Dame can be proud to have their names associated with her legacy.

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revised

The principal source of information about Eliza Allen Starr is Rev. James McGovern's Life and Letters of Eliza Allen Starr [Chicago: Lakeside Press, 1905], editor, with introduction by William Stetson Merrill (L&L). A manuscript biography by her niece Ellen Gates Starr, dated March 2, 1918, is in the Rare Book Room, Saint Mary's College, Cushman-Leighton Library. This room contains also 109 MSS, 63 printed works and reprints, 9 printed works and reprints about her, 6 letters by her and 4 to her, and her book What We See [Chicago: Author 1891]. The College Library holds her books Isabella of Castile (1492-1892), [Chicago: C. V. Waite & Co., 1889]; Patron Saints, 2d series, [Chicago: Author, 1896, c. 1883]; Pilgrims and Saints [Chicago: Author, 1885, c. 1883], 2 v. il.; The Seven Dolours of the Blessed Virgin Mary [Chicago: Author, 1898]; Three Keys to the Camera della Segnatura, [Chicago: Author, 1895]; Christian Art in Our Own Age, [Notre Dame: Ave Maria, 1890].

The Archives of the Congregation of the Sisters of the Holy Cross, Saint Mary's, Notre Dame, Indiana, contains some of the material listed above, the probate of her will, letters to and from her (1872-99), a copy of the letter from Mother Cabrini to her, copies of announcements of lecture series (1882-82), copy of The New World (Chicago Archdiocese paper), 10 (September 14, 1901) with portrait of her on the cover, tribute to her (36f.), "A Consecrated Life" (44-46), il., MS of "A Great Educational Centre" in her handwriting, abundant clippings from The Notre Dame Scholastic (1880 on), especially the columns "Saint Mary's Academy", a copy of Christmas-Tide [Chicago: Author, 1900].

The Archives of the University of Notre Dame contains a collection of papers by her, letters to the Rev. Daniel E. Hudson, CSC, editor of Ave Maria, to Richard H. Clark, to James F. Edwards, and to Thomas J. Jenkins. Notice of the reception of the Laetare Medal is in The Notre Dame Scholastic 18 (March 21, 1885), 451, under "Saint Mary's Academy." There is a letter from W. J. Onahan to the Rev. Thomas E. Walsh, a copy of the poem by Maurice Francis Egan in honor of her on the reception of the Laetare Medal, "Our Lady's Golden Rose", reprinted in periodicals, and clippings from newspapers such as the Chicago Herald and the Chicago Tribune.

Saint Mary's Chimes, the student magazine at Saint Mary's Academy, carries notices or articles about or by Eliza frequently, especially in the 1870s, 1880s, and 1890s.

- 1 Chicago Herald (March 16, 1885) and Chicago Tribune (March 16, 1885). The first recipient of the Laetare Medal was John Gilmary Shea, historian, and the second was P. C. Keely, architect.
- 2 Riordan to Starr, March 29, 1885, Starr Papers, Saint Mary's College Archives, afterwards ColArch.
- 3 "Autobiographical Sketches" in Rev. James McGovern, ed.: Life and Letters of Eliza Allen Starr [Chicago: Lakeside Press, 1905], 23ff. Afterwards L&L.
- 4 Saint Mary's Chimes 6 (July 1898), 171, afterwards Chimes.
- 5 Starr to Arrington, September 23, 1870, in L&L, 264-266.
- 6 "Autobiographical Sketches" in L&L, 28.
- 7 Same in L&L, 32-35. See brief biography of Theodore Parker in The Encyclopedia Americana, International Edition, [Danbury, CT.: Grolier, Inc., 1991], v. 21, p. 461, with portrait.
- 8 Kenrick to Starr (March 25, 1854), in L&L, 130 (the first in the collection, followed by many others). See brief biography of Francis Patrick Kenrick (1796-1863) in the New Catholic Encyclopedia [New York: McGraw-Hill Book Co., 1967], v. 8, pp. 155f., with portrait, and of Peter Richard Kenrick (1806-1896) in the same volume, pp. 156f., with portrait.
- 9 Kenrick to Starr, December 13, 1856, in L&L, 77f., March 21, 1857, L&L, 81f., and others.
- 10 Starr to her cousin, December 23, 1854, in L&L, 67f.
- 11 E.g., Kenrick to Starr, October 24, 1857, in L&L, 89-91; February 4, 1858, in L&L 93f., Feast of St. Mark 1858, in L&L, 94f., October 23, 1858, in L&L, 104f.
- 12 Starr to Cousin Mary, April 3, 1864, in L&L, 205-223, especially pp. 216f. See also "Autobiographical Sketches" in L&L, 25f.
- 13 Starr to Hudson, March 6, 1879, Rev. Daniel E. Hudson Papers: CHUD X-2-e, Notre Dame Archives.
- 14 Starr to Hudson, March 29, 1878, Hudson Papers: CHUD X-2-d.

15 Starr to Hudson, April 29, 1892, Hudson Papers: CHUD X-3-n.

16 Starr to "My Dear Friend", January 10, 1895, in L&L, 425-427.

17 Starr to unknown correspondent, Chicago 1857, in L&L, 37f.

18 Starr to her parents, June 24, 1863, in L&L, 178-181. Also, Starr to Arrington, November 30, 1877, in L&L, 359f., and others.

19 Ryan to Starr, May 2, 1884, Eliza A. Starr Papers: CSTA, Notre Dame Archives.

20 Notes of Ellen Gates Starr for a biography, Starr Papers, Archives of the Congregation of the Sisters of the Holy Cross, afterwards CongArch.

21 Starr Papers, 1877, CongArch. Also, Starr to Pope Leo XIII, in L&L, 430-432, and Starr to "My Dear Flora", in L&L, 283-285.

22 Chimes, 7 (November 1898), 37.

23 William Stetson Merrill, "Introduction", in L&L, 13.

24 List of lectures on Art Literature, in L&L, 442-449, and list of lectures on Christian Art, in L&L, 450-452. Also, Starr to Leo XIII, in L&L, 430-432.

25 Three Keys to the Camera della Segnatura, [Chicago: Author, 1895].

26 Ellen Gates Starr to Father McCarthy, March 24, 1918, Starr Papers, ColArch.

27 Ave Maria 1 (1865), 9 and 320. Other poems in the first volume are "Death of St. Joseph" (July 8, 1865), 135; "A Fancy" (July 22, 1865), 185; "In Retreat" (July 22, 1865), 187; "Our Lady of the Infirmary" (September 16, 1865), 283; "Regina" (June 3, 1865), 62. The Index of the volume identifies these as written by Eliza Allen Starr; in the text only "Regina" is labeled E.A.S. In the second volume the following poems were printed: "The Angelus" (November 3, 1866), 703; "A Child's Question" December 1, 1866), 766; "A Christmas Carol" (December 29, 1866), 819; "First of May" (April 28, 1866), 270; "The Holy Name of Jesus" (January 27, 1866), 59; "Mary, Queen of Virgins" (November 24, 1866), 751; "The Rosary" (October 20, 1866), 671f.; "To My Mother" (October 27, 1866), 685. The first published poem to be labeled with her full name was "To my Sister on Her Birthday", 21 (May 9, 1885), 380.

- 28 Merrill, "Introduction", in L&L, 15.
- 29 Frances R. Howe to Hudson, August 8, 1882, Hudson Papers, CHUD: X-2-j.
- 30 Philadelphia: H. McGrath, 1867.
- 31 Starr to Hudson, January 24, 1879, Hudson Papers, CHUD: X-2-e, and February 13, 1886, X-3-b.
- 32 Ellen Gates Starr, notes for a biography, Starr Papers, CongArch.
- 33 The Catholic World began publication in April 1865 in New York by the Catholic Publication Society Company; Freeman's Journal was published in New York from 1840-1911, vv. 1-77, but the numbering is irregular and the title varies; no information is available for the Young Crusader or the London Monthly.
- 34 No information is available for Klein.
- 35 Starr to William J. Onahan, May 19, 1893, William J. Onahan Papers: CONA, IX-1-d, Notre Dame Archives. See also, Starr to Leo XIII, July 25, 1899, in L&L, 430-432.
- 36 Herder of St. Louis, 1898.
- 37 Merrill, "Introduction", in L&L, 15.
- 38 M. Harry Cassell to Starr, May 13, 1896, in L&L, 427.
- 39 Extracts from letters in "Autobiographical Sketches", in L&L, 43.
- 40 Cabrini to Starr, February 2, 1900, Starr Papers, copy, in CongArch. See also, The New World, September 14, 1901.
- 41 L&L, passim. See letter of Josephine Starr, February 13, 1968, Starr Papers, CongArch.
- 42 Letter of Josephine Starr, Starr Papers, CongArch.
- 43 Josephine Starr to Sister Joan of Arc, Archivist, February 13, 1968, also to Mother Kathryn Marie, Archivist, October 27, 1969, and August 25, 1970, Starr Papers, CongArch.
- 44 "Obsequies" in L&L, 440f.
- 45 Margaret Pierce, an art student of Eliza and friend, to Alice Christensen of the Saint Mary's College faculty, January 9, 1939, Starr Papers, CongArch. See also, Merritt in L&L, 18.