

trained in girlhood, that just and true estimate of home and its sacred duties, which in these closing years of the nineteenth century, amid the rattle of feminine musketry, cannot be too strongly inculcated.

It is a good many years since Mrs. Sadlier, from the wealth and patriotism of her Irish heart, gave us "The Blakes and the Flanagan's," and a good many years since that nestor of Catholic journalism in America, Orestes Brownson, defined in his great Quarterly the office and true sphere of a Catholic novelist.

If "Bonus Orestes" were living to-day, he would assuredly be pleased with the outlook of Catholic literature in America, and the share which Catholic women are taking in its up-building.

Among the honored names revered in every Catholic home of the land is that of Eliza Allan Starr, poet and art critic, of Chicago. Miss Starr has recently rounded out the Psalmist's three score years and ten, bearing in her kindly and sweet face the record of a noble life, spent in the pursuit of virtue and truth. She is descended from an illustrious family, the members of which were distinguished as Scholars and Soldiers in the colonial history of New England, yet it must be confessed that it did not require lineal greatness of kin to ennoble Miss Starr. She is noble by every grace of heart and gift of a cultivated mind. True nobility has in it the approval of heaven, without which the sons and daughters of this earth may vainly hope to rise.

Early in life Miss Starr left her New England home for Philadelphia, where her cousin, George Allen, LL.D., was Professor of Greek and Latin in the University of Pennsylvania. Here she met Archbishop Kenrick, the

learned and scholarly translator of the Holy Scriptures, whose influence introduced her to those deeper studies, which finally led her into the Catholic Church.

Miss Starr is in the highest and best sense of the word a woman of culture. As an art critic she has few equals, if any, in America. Her knowledge of the art treasures of the Old World is both deep and accurate. It is delightful to hear Miss Starr lecture on this favorite subject which she has made peculiarly her own, for through the white light of her poetic words, you more readily discern the true artist and art critic. Her home—St. Joseph's Cottage—on Huron St., Chicago, is the ideal home of an artist and scholar, and from it has radiated for more than a quarter of a century, an influence of refinement and culture felt and acknowledged in the best homes of the west.

As might be expected, Miss Starr is an enthusiastic student of the great Florentine poet and master, and for the past few years has conducted during the winter months, a course of studies in Dante, which proved a source of great profit and delight to those privileged to attend. As a lecturer on art Miss Starr is much sought for in the best Convents of the United States, where her deep spiritual insight into the root or basis of all art inspiration finds ready and worthy appreciation. She has a highly pleasing and attractive manner, a sweet and womanly voice and the power of presenting her subject with great directness and simplicity.

But let it not be thought that Miss Starr's gifts as a poet are but minor ones. She is greatest as an art critic, only because she has given more time to the cultivation of that faculty. Her poetry has about it the touch of true inspira-