

**MARJORIE PICKTHALL:
HER POETIC
GENIUS AND ART**

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Marjorie Pickthall: Her Poetic Genius and Art by J. D. Logan

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J. D. LOGAN

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GENIUS AND ART**

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FRONTISPIECE

MARJORIE L. C. PICKTHALL

Courtesy of McClelland & Stewart, Toronto, publishers of Caswell's "Canadian Singers and Their Songs" (1919), from which this portrait and the fac-simile of Miss Pickthall's poem, "On a Violet Leaf From Keats' Grave" were reproduced in this volume. (See opposite page 16).

MARJORIE PICKTHALL:

Her Poetic Genius and Art.

AN APPRECIATION AND AN ANALYSIS OF
AESTHETIC PARADOX

BY

of the
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Geographical Society; Member of the American Association for
the Advancement of Science, Etc.

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"Lo, our proud lamps are emptied of their light,
Weary our hands to toil, our feet to roam:
Our day is past and swiftly falls Thy night.
Lord, lead us home."

—Pickthall: *Deus Misereatur.*

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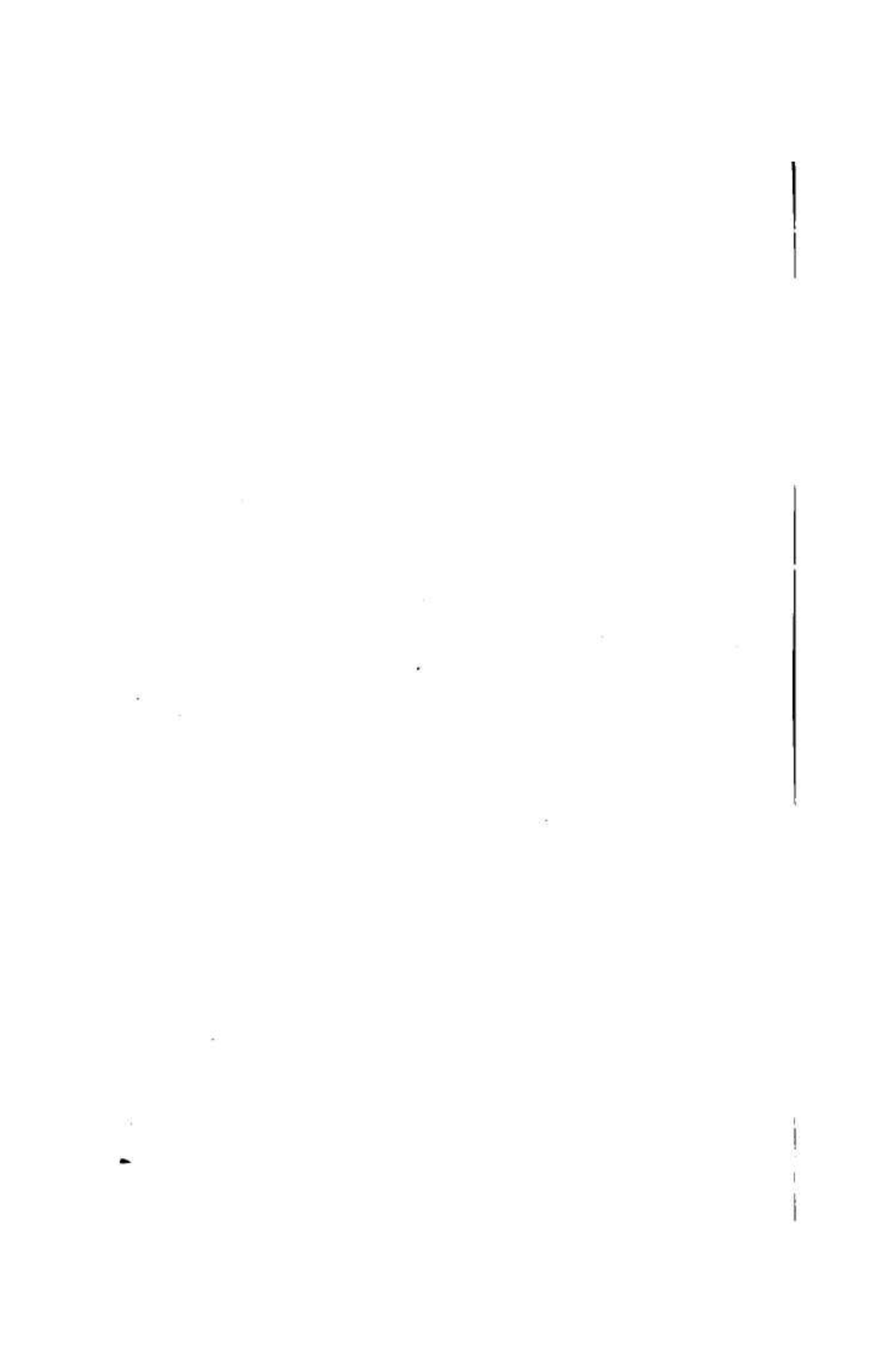
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To the Memory
of
The Beautiful Spirit
whose
Exquisite Poetry
is
"of fragrance made,
Woven and rhymed of light."

AGNUS DEI, qui tollis peccata mundi, dona ei requiem
sempiternam; et lux perpetua luceat ei.

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PREFACE.

NOT to any literary historian or critic do I yield a jot in admiration of the spiritual character, poetic genius, and poetry of the late Marjorie Pickthall. Whatever loyalty I feel to her spirit and whatever sense of obligation I feel to honor her name and poetical art, as in this essay I have tried to do, still I must remember loyalties to my professional ideal, to society, and to beauty and truth. What my heart incites me to do, namely, to sublimate to a unique pinnacle of distinction the poetry of Marjorie Pickthall—to say of her, as she has said of another,

“Under her feet all beauty was laid low,
In her deep eyes all beauty was made clear”—

my love of truth and my critical judgment compel me to express my admiring appreciations of her beautiful spirit, her poetic genius, and her actual art in poetry with a strict moral regard for the highest standards of criticism and for the work of other Canadian poets.

The pamphlet in hand is meant, therefore, as a distinct memorial to the spirit and genius of Marjorie Pickthall; and if I strive, as I do, to fix her rightful quality and place in the history of Canadian, or English, or world, literature, and if I do not let my heart run away with my critical judgment, but signalize her for precocious and rare virtuosity in the technique of the lyrical and pictorial treatment of Nature in poetry, rather than as a profound poet of the Spirit, it must not be thought that I am failing to give her due honor and distinction as a poet, or show less critical acumen than do those who have called Marjorie Pickthall “the flawless poet” or “Canada’s chief poet,” and other names of disordered fancy. Hurriedly, and therefore inadequate-