

# **VAGABUNDULI LIBELLUS**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649172979

Vagabunduli libellus by John Addington Symonds

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd.  
Cover @ 2017

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

[www.triestepublishing.com](http://www.triestepublishing.com)

**JOHN ADDINGTON SYMONDS**

**VAGABUNDULI  
LIBELLUS**



VAGABUNDULI LIBELLUS.

# VAGABUNDULI LIBELLUS

BY

JOHN ADDINGTON SYMONDS,

AUTHOR OF 'ANIMI FIGURA,' "MANY MOODS," ETC.



LONDON:

KEGAN PAUL, TRENCH, & CO., 1, PATERNOSTER SQUARE.

1884.

College  
Library

PR

5522

V17

VAGO CUIDAM  
VAGABUNDULI LIBELLUM  
CUJUS PARS MAGNA VENETIIS SCRIPTA  
VAGANS POETA

D.D.

VENETIIS MDCCCLXXXIV.

1116384

Col. Lib.

## PREFACE.

*THE* title of this volume sufficiently explains its scope and purpose. It is the little book of a wanderer; and it is dedicated to a wanderer—*Vago Cuidam*, a phrase borrowed from one of Petrarch's familiar letters. Since all men on this earth are wanderers, this dedication may be taken as addressed to himself by any one who finds an echo of his thought or feeling in my verse.

The second section demands some words of comment. I wrote it to supplement and to explain what is defective and unintelligible in a collection of sonnets called *ANIMI FIGURA*,



*published by me in 1882. "Stella Maris" forms in fact the transition from "Intellectual Isolation" to "Self-Condensation" in that book.*

*The portrait of a beauty-loving and impulsive but at the same time self-tormenting and conscientious mind, which I attempted to display in ANIMI FIGURA, was incomplete and inexplicable without the episode of passionate experience set forth in "Stella Maris."*

*These explanations had to be made upon the appearance of "Stella Maris" in VAGABUNDULI LIBELLUS; for I wish it to be understood that the sonnets which compose that section were intended for the fictitious character of ANIMI FIGURA. Few things are more difficult than to express imagined emotions in a lyrical form; and in so far as any success may be attained in this attempt, the poet exposes himself to the danger of misconstruc-*

tion. It is taken for granted that he is describing his own experience, although, as in the present case, he may have sought to adumbrate the form which feelings common to all men assume in some specific and perhaps abnormal personality constructed by his fancy.

To tell a story in a series of sonnets, is no easy task, because the effort to do so puts a severe strain upon the law whereby the sonnet lives. That form of verse is not designed for continuous narration, but for the crystallization of thought around isolated points of emotion, passion, meditation, or remembrance. I have therefore omitted from "Stella Maris" such connecting links as ought assuredly to have been supplied if this love-episode had been presented in prose or idyll, or in any of the numerous types of narrative verse. What remains will be enough,

*I trust, to explain how the fictitious character I endeavoured to portray in ANIMI FIGURA, yields to a passion which overmasters the man at first, how his acquired habits of self-analysis necessitate doubt and conflict at the very moment of fruition, and how he becomes aware of a discord not only between his own tone of feeling and that of the woman who attracted him, but also between the emotion she inspired and his inalienable ideal of love. In a moment of disillusionment he roughly rejects what he had ardently desired, because he finds himself upon the verge of disloyalty to his superior nature. That his conscience should be vehemently stirred in this unsatisfactory climax of an adventure on which he had staked much, is consistent with the tenor of his temperament. The sense of failure is intensified by the memory of previous moods*