

The Classical Tradition in Portuguese and Brazilian Poetry

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Edited by

Maria de Fátima Silva,
Lorna Hardwick
and Susana Marques Pereira

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INTRODUCTION

We will never escape these Greeks
(Murilo Mendes)

The Classics and Reception Studies

Almost 100 years ago, in *The Classical Tradition in Poetry*, Gilbert Murray (1927: 6) reflected on the heritage of classical antiquity in English poetry in terms that would apply to the “classical tradition” in general: “I mean particularly the Graeco-Roman element in that tradition; for in the full sense the classical tradition is the whole stream, which comes down from the ancient civilizations and gives form and unity to our own”.

Before and after this work of reference, many other scholars have held on to the analysis of this immortal legacy and, at the same time, to its inspiring, formative and aesthetic role at the level of the vast European and Western cultural and literary space. This is how what was initially called the “classical tradition”—focused on the inventory of these marks—evolved into what we now consider truly “reception”—or analysis, thematic and formal, of their products.

Significantly, some of the terms and concepts most used in this context are very expressive archetypal metaphors within the same semantic field—*source, river, current, tributaries, humus, path, echo*—not by chance taken up in titles of works dedicated to this theme of the classics’ reception (Ferreira & Dias 2004). The *Greek source* was also Simone Weil’s expression for a collection of texts on Greek authors. The *Greek path* (Edith Hamilton) achieved by the Greek spirit in art and thought, five hundred years before Christ, left an indelible trail of humanism (*humanitas*) throughout the Western world, with the Ancients having a unique place in the idea of education and training (*paideia*) of a certain ideal of man (Werner Jaeger), starting with the Greek genius.

In this recognition of an essential influence and tradition, according to the assertive thought of G. Murray (1927: 7), there are naturally other “tributaries” which have shaped this current of identity, “but the Graeco-Roman element forms the main stream. It comes from great minds. It is a stream from which commonness has been strained away. It has formed the

higher intelligence of Europe. At the same time, it is ubiquitous and unescapable”.

We also know well that just as Classical Philology is shaped from the beginning by the Homeric Question, equally and without exaggeration it could be said that Reception Studies, in various languages and literatures, are indissolubly linked to the critical analysis of the complex process of influence of multiple authors, first and foremost Homer, as the original source and *auctoritas*; as pointed out by B. Graziosi (2008: 35): “Homer was thought of as the river Oceanus, from which everything else flows. Poets sought to justify whatever they were doing by claiming Homer as their predecessor”. Thus, it is commonplace today to recognize how, since Antiquity, Homer's mark has become an area of central research in the studies of classical literature; but, from it, a whole network of interferences has become evident.

Over the centuries, depending on the values and world views, as well as the conventions and literary codes dominating, the modes of reception have naturally varied, that is, “the artistic or intellectual processes involved in selecting, imitating or adapting ancient works”, as pointed out by L. Hardwick (2003: 5). In other words, at the level of literary history, far from simplistic and linear visions, the complex and endless process of reception always implies a large number of variables, originating plural readings that interpenetrate, add and sediment with the passing of the centuries, at the same time as conditioning later readings. Because, ultimately, in an unbroken chain of influence, writers do not create outside the omnipresent *memory* of the literary system, but stay in a constant tension between conservation and innovation, tradition and originality.

In fact, research in Comparative Literature, especially the so-called Reception Studies, has always devoted singular attention to an aesthetic and literary phenomenon that marks the richness and complexity of Western identity—the recognition of the prominent place of ancient Languages, Literature and Culture, of Greece and Rome, as the foundational matrices of the construction of this identity as a whole. In any case, Reception Studies were developed even when many researchers remained to some extent outside the known theoretical-methodological developments of Comparative Literature, as well as the corresponding critical and conceptual terminologies, sometimes with its excessive effect of momentary fashion. Finally, as G. Murray (1927: v) had reminded us in the aforementioned study, the presence of the ancient classics is omnipresent, in multiple forms and records, even if we are unaware of it—“the overwhelming influence wielded over the art and thought of mankind by unconscious imitation and tradition”.

At the same time, these comparative studies are essential for the knowledge of the constant re-vision of the literatures where they constantly emerge. In this regard, it should be remembered that in the theoretical-critical evolution of Literary Studies, a renewed Theory of Intertextuality (by M. Bakhtine, J. Kristeva or G. Genette) has proved very important, overcoming the limits of the old Critique of the Sources of traditional literary history (Orr 2008). In fact, from this point of view, it is not possible to read a very significant part of today's literature without knowing the place in it of classical Greek-Latin authors, as an axial, fruitful and timeless canon, using the operative concepts and the dynamics of intertextual dialogue.

After such remarkable and diverse studies as those of G. Highet, E. R. Curtius (2013) and, in Portugal, of M. H. da Rocha Pereira (1972, 1988), among so many others, in recent times Reception of the Greek-Latin Classics have been definitively reaffirmed, namely in works of reference in this field—cf. Hardwick (2003); and Hardwick & Stray (2008: 1): “By ‘receptions’ we mean the ways in which Greek and Roman material has been transmitted, translated, excerpted, interpreted, rewritten, re-imaged and represented.” Later on, the same continuous and plural reception of Greece and Rome we have witnessed in the western culture over the centuries became a strong mark in different parts of the world, in successive and complex transactions and genealogies.

In view of this, the Greek-Latin heritage is also a perennial source of inspiration for Portuguese language literature, especially in Portugal and Brazil, in a continuous and endless process of re-visits and re-significations. This recognition, now consensual, has motivated several surveys over time on both sides of the Atlantic. Particularly in recent years, in the case of Portugal, the results carried out in some research centres have been extremely fruitful—as CECH (Centre for Classical and Humanistic Studies) of the University of Coimbra and CEC (Centre for Classical Studies) of the University of Lisbon, among others—, well evidenced by an important set of publications, made with remarkable regularity, covering a wide chronological arc and, not least, bringing together a varied set of researchers of several generations (cf. Pimentel & Morão 2012; Silva & Augusto 2015).

In addition to the already considerable publications, other forms of academic and institutional legitimation of Classical Studies in these two countries should be added: besides undergraduate and graduate university courses, as well as the programs of Research Centres such as those referred to, it is worth mentioning some internationally recognized periodicals, which regularly publish specialized studies in this area—

Humanitas, *Euphrosyne* and *Ágora*, in Portugal; *Classica* (*Revista Brasileira de Estudos Clássicos*), *Antiguidade Clássica*, *Letras Clássicas* and *Nuntius Antiquus*, in Brazil; and also the already traditional Portuguese Association of Classical Studies and the Brazilian Society of Classical Studies.

This effort is justified by the very significant number of contemporary authors permeable to the classic mark—in the Portuguese case, many poets and prose writers (excluding those already the object of study in this volume) can be listed, without any pretension of exhaustiveness: Adília Lopes, Agustina Bessa-Luís, Aquilino Ribeiro, Armando Silva Carvalho, Augusto Abelaira, Daniel Faria, David Mourão-Ferreira, Fernando Campos, Gonçalo M. Tavares, Hélia Correia, Herberto Helder, Irene Lisboa, João Miguel Fernandes Jorge, Jorge de Sena, José Tolentino de Mendonça, José Saramago, Manuel Alegre, Maria Teresa Horta, Mário de Carvalho, Miguel Torga, Natália Correia, Paulo José Miranda, Paulo Teixeira, Ruben A., Ruy Belo, Rui Knopfli, Vasco Graça Moura, Vergílio Ferreira, among many others.

Among Brazilian writers, the names of Alberto Oliveira, Ana Martins Marques, Carlos Alberto Nunes, Cecília Meireles, Francisca Júlia, Guilherme Figueiredo, Haroldo de Campos, Henriqueta Lisboa, Hugo Langone, João Cabral de Melo Neto, João Guimarães Rosa, Jorge de Lima, José de Alencar, Manuel Bandeira, Martins Pena, Murilo Mendes, Olavo Bilac are worthy of mention. This highlights the magnitude of the classical presence in both countries and the task always open to all those who wish to devote themselves to this discipline. Therefore, in Lusophone literary studies, the frequent crossing of perspectives—Portuguese essayists who study Brazilian writers and vice-versa—became quite expressive.

Presence of the Classics in Portuguese and Brazilian poetry

Contemporary Portuguese and Brazilian literature, particularly in the specific field of poetry, constitutes a very fertile ground in the most diverse forms of revisiting Greek and Latin classics. It is precisely this variety of themes and motifs, of characters and myths, of topoi and ideas that we find in the twenty-one essays gathered in this volume. Organized in two blocks, one for Portugal and the other for Brazil, relevant poets from both continents exemplify the multiplicity of interpretations and variations to which the classical models were subjected in this geographical space.

First of all, certain *spaces of memory* impose by their meaning, be they concrete sacred places or wider landscapes. This is a rich motif in the re-updating of Greek-Latin antiquity, and especially the Greek source, which continues to exert a special attraction on contemporary poets on both sides of the Atlantic. As Maria António Hörster and Maria de Fátima Silva show us, Sophia de Mello Breyner Andresen's assumed fascination for the physical space, loaded with symbolism, which is that of Greece, expressed in many of her titles and texts—and the subject of several critical studies—, is also exemplarily underlined in the poems published under the title “Delphica”, a section of *Dual* (1972). Sophia Andresen, known as one of the most relevant names in contemporary Portuguese poetry, expresses in these poems her attraction to the shrine of Delphi and its symbolic figures, after all the epitome of Greek culture at its well-known peak.

Others may be the places of memory. In Maria do Céu Fialho's reading, Greece stands out in *Os Lugares Captivos* [*The Captive Places*] published in 2009, as the greatest image of José Jorge Letria's poetic imaginary and lyrical memory. Without romantic visions, and alongside other spaces (Fez and Eastern Japan), Greece and its “mystery” emerge as one of the places of memory, in a chain of stories and figures, which configure a certain identity, proving the attraction of the poet by the luminosity of Greek antiquity.

The Mediterranean Sea also assumes itself as a symbolic space deeply marked by the culture of antiquity. For Maria Fernanda Brasete and Carlos Morais, *Mediterrâneo* [*Mediterranean*] (2016), by João Luís Barreto Guimarães, is a work permeated by the evocation of places, figures, objects and symbols of Mediterranean culture, a geopoetic space of enormous resonance, after all crossed by the great sea, “sea of Ulysses, which Xerxes has wrought”. In an affective wandering, a fragmented itinerary is built over this geographical space that bathes, physically, culturally and symbolically, North Africa and Southern Europe, emerging several echoes of classical Greek and Roman antiquity. In this archaeological, memorialistic and melancholic incursion, several classical images and references stand out, contrasting with an old Europe, which cannot or should not ignore this foundational ballast.

Secondly, along with the aforementioned places of memory, there are numerous forms of revisiting mythical *figures* and *characters*, enhancing the development of *multiple themes*. Thus, in the shadow of the author of the *Odyssey*, the poet António Osório addresses the theme of death, and one can even speak of a Greek mode of death. The constant challenge of winning death is a shadow that threatens ephemeral life. As a mitigated form of survival in a possible immortality, we can only overcome death

through words and actions, although the fragility of poetry cannot make the journey of Orpheus and Odysseus, as we read in the study of Jorge Deserto.

The classical themes occupy a central place in Nuno Júdice's lyrical and metapoetic discourse—another of the greatest voices in contemporary Portuguese poetry—in a densely intertextual writing, imbricated in a western tradition with strong Greek roots, as analyzed in the study by Ida Alves and Susana Marques. Themes, myths, *topoi* and figures (Circe, Orpheus and Eurydice, Penelope, Odysseus, among others) constitute the starting point for philosophical reflection on subjects as diverse as nature and urban space, time and the human condition, the experience of love and female attraction, or even the act of poetic creation itself.

Reinterpreting Ulysses is also the purpose of *Ulisses já não mora aqui* [*Ulysses no longer lives here*], by José Miguel Silva, as we read in the essay by Ana Isabel Correia Martins. This is the way to evoke classical themes and with them express a political and critical view of contemporary society, hedonistic and neoliberal. Under new forms and reconfiguring symbology, Ulysses is, for this poet, a synecdoche for a post-modern vision, in a melancholic and disenchanted itinerary, in an ethical movement of com-passion (co-pathy) of the current fragile, bored and apathetic *homo viator*.

The presence of mythical motifs is evident in the universal poetry of Carlos Drummond de Andrade, one of the great poets of Portuguese language. This is particularly visible in several texts of “Balada do amor através das idades” [Ballad of love through the ages] and “Canto órfico” [Orphic singing]. Orpheus, Eros, Ganymede, among other classical elements, occupy a relevant place in Drummond's writing. But mainly the modernity of his writing does not prevent the connection to the classics, in the critical reading of Matheus Trevizam.

On another level, for the poet and chronicler Carlos Drummond de Andrade, Latin is alive (*Latin language uiuit*), as he wrote in a humorous text for the press. This is an example, among others—as Fábio Frohwein de Salles Moniz's study shows—of the presence of Latinity and the memory of Western Culture in Drummond's writing, in multiple fragments of diverse classical references, in an expressive intertextual dialogue with this tradition. Dialogue and interest confirmed by documentation in the poet's archive and library.

As demonstrated by Alexandre Costa, in *Psicologia da Composição* [*Composition Psychology*] (1947) by João Cabral de Melo Neto, the classic mythical tradition is revisited in an original and provocative way, namely in “Fábula de Ânfion” (The Fable of Amphion). From an anti-

lyrical perspective and a metalinguistic and metacritical frame, the Brazilian poet reinvents tradition, de-configuring it, contextualizing it in a desert, and silencing the lyre of classical Greek history, a narrative that reaches us through various sources and versions.

Finally, the presence of the classics also assumes a varied intertextuality in this volume, starting with the revisiting of texts and concrete authors from Antiquity; and making the revaluation of genres and forms treated by Greek and Latin writers. Thus, similarly to the archaic Greek poet and legislator Solon, as a true political animal (*politikon zoon*), the poetic writing of the Portuguese António Arnaut is deeply marked by the civic commitment. In this spirit of mission that goes back to the writing of the Greek poet, the universe of this author assumes itself as an art guided by a psychological function of conducting souls. This conception is understood more fully from a perspective of social intervention, in which the poet presents himself as an interpreter and facilitator of desirable social progress. Written over half a century, his poetry is therefore inseparable from this spirit of civic commitment inspired by Athens and Rome, as we see in Delfim F. Leão's essay.

The study by Gilberto Araújo shows us, among other post-romantic trends, how the Brazilian Parnassian aesthetics of the late nineteenth century generally claims the legacy of the Classical Tradition, especially at the level of the cult of form. Even though they have gained past connotations, Brazilian poets Alberto de Oliveira and Francisca Júlia are examples of this revaluation of the classical legacy. This presence manifests itself in various ways, starting with the preference for the fixed poetic forms of sonnet and ode, among other structural elements; and above all by the myths and figures, texts and references from antiquity.

In *Magma*, a title of Greek resonance and an award-winning poetry work, but unloved by the author himself, the still young Brazilian writer João Guimarães Rosa, some potentialities and aesthetic lines of the future writer are already present, as highlighted in the study by Cláudia Campos Soares, Hugo Domínguez Silva and Tereza Virgínia R. Barbosa. Still heir to symbolist tendencies, but already integrating elements of modernism, the writing of J. G. Rosa combines the erudite world with popular culture. At the same time it fills and enriches a certain void between Brazilian Literature and Classical Culture, such as the cosmogony of Hesiod, among other manifestations of Western tradition, as peculiar marks of singular appropriation of the classics in their Greek sources.

Awarded and distinguished by the critics, *Viagem* [Travel] of the Brazilian Cecília Meireles marks the beginning of a career as a writer, as one reads in the essay by Auto Lyra Teixeira and Simone de O. Gonçalves

Bondarczuk. Consisting of epigrams and lyrical poems, the ancient tradition of the epigrammatic genre is essential in these texts. After evoking the place of the epigram in antiquity, the epigrammatic tradition in Portugal and its influence on the writing of Cecília Meireles is synthezized, within the broad framework of her political consciousness.

The same Cecília Meireles, in her *Romanceiro da Inconfidência*, is poetically inspired by the historical episode of the Inconfidência Mineira, in 18th century Ouro Preto, as presented by Antonio Carlos Luz Hirsch. In the context of a conference, confessing her admiration for Greek tragedy and the classical and erudite culture of the elite involved, the author reflected on the challenges of poetic expression in that dramatic work, adopting certain principles and an appropriate poetic diction, closer to classical literary theory than to contemporaneity.

The reinvention of the classics also happens in the writing of Haroldo de Campos, an influential contemporary Brazilian intellectual in several fields, namely at the forefront of Concrete Poetry. Combining tradition and innovation, local and universal, for researcher Rafael Guimarães Tavares da Silva, the author of *Xadrez de estrelas* [*Chess of Stars*] and *Finismundo: a última viagem* [*Finismundo: the last journey*] does not hide the classic reminiscences, in an elaborate and anthropophagic intertextual tessitura, in which multiple classical references stand out, as epic tradition and Homer.

Along with other texts, in *Invenção de Orfeu* [*Invention of Orpheus*], the writing of the Brazilian poet Jorge de Lima goes deeply into the classical tradition, reconciling it with innovative and surrealist techniques, as developed by Júlia Batista Castilho de Avellar. In fact, the poet appropriates varied classical and traditional elements—forms, themes, composition procedures—reinterpreting them intertextually and palimpsestically (mosaic of memories), through a new point of view. In the face of this dense poetic renewal, which uses abundantly and freely reinterprets the old and modern classics, Mário de Andrade claimed to be the work of Jorge de Lima “the most classical poetry in contemporary Brazil”.

The poetry of the Brazilian Manuel Bandeira—author of the well-known poem “Vou-me embora para Pasárgada” [I’m leaving for Pasargadae]—also shows the presence of classical voices and motives, acquired since his youth education—Homer, Pindar, Sophocles, Xenophon, Aristotle, Lucian of Samosata, Virgil... Therefore, the city of Cyrus and other motives collected in Greek Antiquity proved to be fruitful in the imagination of the poet, according to the critical reading of Sebastião Tavares de Pinho.

Through references or fragments, Heraclitus of Ephesus is present in the work of the modern Brazilian poet Murilo Mendes, *Poliedro*, in

particular in the final section of this work, “Sector Texto Dêlfico”, according to Teodoro Rennó Assunção. To another book, *Convergência*, belongs the poem “Murilograma a Heráclito de Éfeso”, reinforcing the intense and free reception of the classical author. In aphoristic and epigrammatic language, Murilo Mendes privileges the fragment and other discursive, structural and rhetorical forms, against the backdrop of Heraclitus and the classical Greek tradition.

Sapho's fragments have received a recent and remarkable reception in contemporary Brazilian poetry (including translations, along with Ezra Pound's, with new devices), according to the study by Fernando Santoro. This happened mainly in the so-called Concrete Poetry of the 70's, to which the brothers Augusto and Haroldo de Campos, and Décio Pignatari belong, in varied and inventive records: translations, introductions, recreations, up to the performance of Sapho's own poetry.

Manuela Ribeiro Barbosa and Júlia Batista Castilho de Avellar also analyze a representative "corpus" of poetic texts by Henriqueta Lisboa, belonging to books of poetry of this polygraphic but little studied author. With that purpose, these researchers value the presence of Greco-Roman Antiquity in a rich intertextual poetics, composed of quotations and allusions to classical *topoi*, present in several ancient authors, from literature to philosophical thought. Therefore, it is not surprising that Mário de Andrade recognizes the presence of classical perfection in the poetry of the author of Minas Gerais.

Finally, contemporary Brazilian poetry is going through a period of great affirmation, according to Bernardo Lins Brandão, highlighting the varied inspiration gathered in the Greek-Latin tradition by several of these poets. This is the case of Hugo Langone and Ana Martins Marques, in whose poetry, once again, Homeric reception is visible, with emphasis on the *Odyssey* and the reinterpreted figure of Penelope, who now feels and expresses what she did not say in the long and proverbial waiting for Ulysses.

Essential matrix of the classics

As a conclusion, we may recognise that the thematic variety of the reception of the classics in poetry expressed in Portuguese is considerable. In any case, the selection of poets made in this volume is only a small portion of a larger group for whom the classical legacy is still alive and inspiring. And it is significant—as in many other contemporary languages and literatures (Harrison 2009)—that this process of reception in

Portuguese and Brazilian authors goes through several generations and styles, being still visible in the youngest poets.

Several of these authors have already been the motive of in-depth studies in the reception of the classics. But, due to well-known historical-cultural circumstances, some of these critical studies are still revealing through a moderate post-colonial look, a perspective also adopted in relation to other political-geographical contexts (Hardwick, Gillespie 2007), in which the classical texts are reread and re-used in new situations and debates, thus introducing a new patron of reception of the ancient world.

Referring to Portuguese poetry, the classicist M. H. da Rocha Pereira (1993: 30) is categorical: “In the Portuguese case, it can be said that there is hardly a poet, at least among the greatest, who does not often reveal, in the choice of themes, in the allusion, sometimes clear, sometimes fleeting, to the myth, the assimilation of the Greek-Latin cultural matrix.” We should also add that often, for historical and cultural reasons, Portuguese Literature played a mediating role between the Greek-Latin classics and the authors of Brazilian Literature.

Therefore, the two Portuguese Language Literatures are not an exception in the broad process of vital connection to the ancient classics, as a founding memory that is kept alive and permanently reinvented. In any case, the use of this canonical thesaurus brings a dynamic to the variety of records, from veneration to counterfeiting. In other words, contemporary poets assume the importance of this classical legacy, but in a free and inventive way. In this sense, they feel legitimised to undertake the most creative forms of rereading and reinvention. Avoiding exhausted forms of repetition—of genres, themes, myths, motifs, figures—contemporary authors often engage in unexpected ways of re-visioning the classics, thus accentuating their inexhaustible perennality, in a permanent adjustment to contemporary culture and its peculiar horizons of expectations. Echoes and allusions, quotations and palimpsests include various forms of veneration and, above all, inventive subversion, such as re-reading from the perspective of humour and parody, without using an *ethos* that is necessarily corrosive or less reverential. These more subversive approaches by humour and parody are congenial to a revisionist and heterodox attitude, characteristic of a post-modern spirit or worldview, tending irreverent, desacralizing and even carnivalizing. In any case, even this *ethos* marked by humour and parody does not cease to be a remarkable re-reading and homage to the classical Greek-Latin tradition.

All this shows us the permanence of a literary memory in Western culture which, as Hesiod and so many others remind us, is rooted in the

old mythographic explanation: The Muses are daughters of Zeus and of Memory (*Mnemosyne*). The Lusophone poets of the 20th and 21st centuries still know *by heart* (etymologically, “de cor” in Portuguese) much of the Greek-Latin literature, like the prisoners who owed their salvation to the fact that they knew *by heart* verses from Euripides—as narrated by Plutarch and reaffirmed by Hélia Correia (2013: 30), in a significant evocation of the memory of Athens. After all, as contemporary Portuguese fiction also reminds us, through the voice of a character of Teolinda Gersão (2015: 63): “To the ‘Hellenic legacy’ we owe the poetry, the thought and the conception of government, which is saying a lot: “(...) three fundamental things that Greece had left to the world: beyond the *Odyssey*, Rationality and Democracy”.

Under the ruins of an idealized vision of the classics, renewed contemporary images arise, so often contaminated by the frailties and uncertainties of contemporary worldview, by their evils and moral decline, within the irremediable crisis of the great narratives—political, cultural or religious (J.-F. Lyotard). More than the fruit of education and readings of classical authors, these “real presences” (G. Steiner) of the classics of Antiquity, in the diversity of their records and rewritings, are a sign of the new identity of the postmodern subject (Hall 1992), decentralized and plural, tendentially amnesic and heterodox; but, despite worrying symptoms of a deep crisis in cultural memory, in the form of a continuous erasure of a tradition (Silva 2010: 79), there are still admirable examples of the permanence of a multi-secular literary tradition.

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A. PORTUGUESE POETS

CHAPTER ONE

“I WALKED TO DELPHI / FOR I BELIEVED
THAT THE WORLD WAS SACRED”.

NOTES ON SOPHIA DE MELLO BREYNER
ANDRESEN’S “DELPHICA”

MARIA ANTÓNIO HÖRSTER,
MARIA DE FÁTIMA SILVA

Abstract – This essay focuses on the set of seven poems under the title “Delphica”, a lyrical synthesis originating in Sophia de Mello Breyner Andresen’s travels to Greece. These poems are a record of the poet’s impressions of her visit to Delphi and its museum. Under the sign of harmony and chaos, which are recurrent topics in Sophia Andresen’s lyrical production, these poems evoke both the splendour of the sanctuary, the epitome of Greek culture at its peak, and the experience of the ruins, where the Python seems to have regained its place.

Introduction

Among Sophia Andresen’s vast production on classical themes, we have chosen a section made up of seven poems and titled “Delphica”, a lyrical synthesis that resulted from the author’s travels through Greek culture and was triggered by her direct contact with the Hellenic *physis* and arts. These poems are a record of the impressions left by Andresen’s visit to the sanctuary of Delphi and its museum.

Symbolically signaled by the gods as the center of the universe, the place where the flight of two eagles sent by Zeus converged, making it the navel of the earth, Delphi corresponded to this divine plan and became a point of convergence of cultures, histories, stories, and emotions. Legend has it that the place was peopled by monsters before Apollo took abode in it as a guarantee of wisdom and moderation, two virtues consecrated in the