



## STOCKCERO TEACHING KIT (208)

**TEXT:** *Anunciación de Henriqueta Lisboa* (Bilingual Edition)

**AUTHOR:** Henriqueta Lisboa

**EDITOR:** Madeline Cámara

### PART 1: CONTEXT & CRITICAL ANALYSIS

(Based on the Introduction by Madeline Cámara and Henriqueta Lisboa's essay "Poesía: mi profesión de fe")

#### 1. A SPIRITUAL MODERNISM:

##### *Historical Context:*

Henriqueta Lisboa (1901-1985) wrote across five decades marked by global conflict (WWII) and Brazil's modernization. While influenced by the modernist rupture of 1922, she belongs to the "spiritualist" generation (alongside Cecilia Meireles and Jorge de Lima), reconciling classic aesthetic values with contemporary metaphysical concerns.

##### *Metaphysical Evolution:*

Her poetry evolves from early romanticism (*Enternecimento*) to a neo-symbolist and metaphysical style (*Velário, Além da Imagem*), characterized by a rigorous economy of vocabulary and a quest for the essence of being.

#### 2. THE LISBOA-ZAMBRANO DIALOGUE (SYZYGY):

##### *Parallel Lives:*

The editor establishes a compelling "counterpoint" between Lisboa and the Spanish philosopher María Zambrano. Though they never met, both shared a profound connection to classical thought (Dante, Plotinus, Augustine), lived through political upheavals (exile for Zambrano, "insilio" for Lisboa), and sought spiritual transcendence.

##### *Gnostic Elements:*

The introduction proposes a "gnostic praxis" in both, where the poet/philosopher acts as an instrument for transmitting divine knowledge (*gnosis*). Concepts like "active imagination" (Corbin/Jung) and the search for the sacred unify their intellectual trajectories.

#### 3. KEY THEMES AND SYMBOLS:

##### *The Rose:*

A recurring symbol in Lisboa's work, evolving from a natural flower to a mystical representation of the "Rose of Winds" or a sacrificial offering on an altar (*Pousada do Ser*).

##### *Nature and Cosmos:*

Nature is not just scenery but a cosmic entity subject to constant "metamorphosis," a law of universal movement and equilibrium.



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**Death and the Beyond:** Death is explored not as an end but as a transition from the transitory to the permanent, often linked to the suffering of war ("Terra Negra") or personal loss.

#### **4. "POETRY: MY PROFESSION OF FAITH":**

##### ***Ars Poetica:***

In her essay, Lisboa defines poetry as "the fusion of the eternal within the ephemeral." She discusses the creative process as a revelation of the obscure, emphasizing the roles of rhythm (internal/individual) versus meter (external/collective), and the poem as a living object born of determination.

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## PART 2: TOPICS FOR CLASS DISCUSSION

### *Spiritualism in Modernism:*

How does Henriqueta Lisboa's "spiritualist" approach differ from the more radical, nationalistic agenda of the first generation of Brazilian Modernists (e.g., Oswald de Andrade)?

### *The Poet and the Philosopher:*

Discuss the parallel drawn between Henriqueta Lisboa and María Zambrano. How does the concept of "syzygy" or spiritual pairing enhance the understanding of their works?

### *The Function of the Symbol:*

Analyze the evolution of the "Rose" symbol in Lisboa's poetry. How does it shift from a romantic image to a metaphysical or religious one?

### *Poetry and War:*

Examine the poem "Terra Negra." How does Lisboa respond to the trauma of World War II through her verse? Does she take a political or an ethical/spiritual stance?

### *Mentorship and Gender:*

Discuss the relationship between Henriqueta Lisboa and Mário de Andrade based on their correspondence. How did gender roles and their status as "student" and "master" influence their intellectual exchange?

### *The Creative Process:*

Based on the essay "Poesía: mi profesión de fe," how does Lisboa describe the arrival of a poem? What is the relationship between "inspiration" and "craft" (rhythm, word choice)?

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## PART 3: SELECTED BIBLIOGRAPHY

- **Lisboa, Henriqueta.** *Anunciación de Henriqueta Lisboa*. Stockcero.
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