

Equating Vitorino Nemesio to “Azoreanity,” Universality, Iridescence, Confluence, and Eroticism, draws inspiration from the content of the essays herein included and will not surprise anyone familiar with Nemesio’s non-posthumous works, with the possible exception of the very last of the lexemes, “eroticism.” Nemesio’s oeuvre, starting with the collections of short stories *Paco do Milhafre* (1924) and *Misterio do Paco do Milhafre* (1949), and extending to the poetical collections *La Voyelle Promise* (1935) and *Festa Redonda* (1950), to the novel *Mau Tempo no Canal* (1944) and the travelogue *Corsario das Ilhas* (1956), encompasses a range of subjects profoundly rooted in the Azorean archipelago. At the same time--and here, besides *Mau Tempo no Canal*, we must emphasize the poems of *Nem Toda a Noite a Vida* (1952) and *O Verbo e a Morte* (1959)--the thematic and formal scope of Nemesio’s oeuvre does in no way distance itself from the totality (and, to the extent that the word is valid, centrality) of Portuguese culture and, as well, from the western Great Tradition of which it is an inextricable part.

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