

Please, Do Not Forget Eugenio Montale!

6th Euroacademia International Conference, The European Union And The Politicization of Europe, to be held in Florence, Italy on 11th and 12th of December 2017. The Panel on Populism, Nationalism, and Right Leaning Parties in Europe. Presenter is Joseph R. Flicek, Director of the Melinda Camber Porter Archive of Creative Works from New York, USA.

Opening Thank You to Euroacademia Staff and Volunteers

I wish to sincerely thank each member of the Euroacademia Staff and Volunteers for hosting the 6th Euroacademia Conference in Florence, December 11-12, 2017, and making it a rewarding experience for myself and others.

Opening Statement:

Eugenio Montale's statement on mass media to Melinda Camber Porter in their 1976 conversation in Milan, Italy, seems so correct, and important still today in 2017:

Eugenio Montale states to Melinda Camber Porter: "The mass media have had a monstrous effect on the arts. Everyone has to be in the know, to criticize, to be informed... The men of mass-communication repeat and vulgarize the words of poets. Only the man who lives in solitude can speak of the fatal isolation that we suffer, and which is provoked by this inhuman, mass-produced communication. Being in fashion and famous seems to be the only possible role for the contemporary artist. But that's not our business. If it is, we will become the slaves of commerce and industry. But nowadays it is becoming harder to distinguish between artistic and commercial life. If a work sells it immediately seems to have artistic merit. The role of the artist has been reduced to his or her success or failure in commercial terms. Although we could live quite happily without the press, we can't blame it because it exists. One can't go back on history, but these mass-produced voices are not those which will tell us whether we are heading for disaster and, if so, how to prevent it." (Montale and Camber Porter 2015)

Introduction

Eugenio Montale sits as a quiet memory in Europe today. Now it is time to reexamine Eugenio Montale's art, journalism and poetry. For most of his career in Italy, Eugenio Montale was an active journalist, until the Fascists came to power. The Fascists demanded he write what they wanted, whether true or false or for societies actually needs. He would not compromise his journalism with lies, resulting in his firing and having no job in Italian journalism. In some ways this may have been a blessing to Eugenio Montale and all. He turned to his lifelong interests of art and poetry. He retreated from current affairs and journalism to quietly focus on writing his poetry and drawing his landscapes and portraits in seclusion mostly.

His poetry became meaningful and prolific to the world for a time. His art remains almost completely hidden behind his poetry and his journalism forgotten today. In Italian American neighborhoods like New York City today and elsewhere in America, Italian passport holders seldom recognize or even know the name, Eugenio Montale, or his role standing against the winds of Fascism long ago.

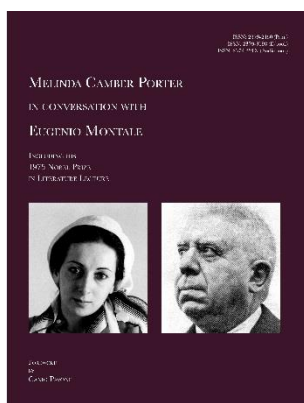


Figure 1. Cover of *Melinda Camber Porter in Conversation with Eugenio Montale*.

Please do not forget Eugenio Montale, the 1975 winner of the Nobel Prize in Literature, for his brilliant poetry and much more. Eugenio Montale was born in 1896 and died in 1981. He served in the Italian Army during World War I. He was present for the rise of Fascism here in Florence, Italy before and during World War II. Eugenio Montale twice witnessed European Nationalism tear apart the European Continent twice causing death to millions of humans and destruction to hundreds of cities and villages across Europe. Eugenio Montale's poetry inspired by Italy's natural beauty of the Genoa

coast line; love of the American Jewish literary figure, Irma Brandeis, and destructive Nationalism of World War I and World War II.

In the new publication, *Melinda Camber Porter in Conversation with Eugenio Montale in Milan in 1976* (Blake Press 2015), we are able to look back at events of the past and can apply them to politics today. Great insight is present for all to see in Eugenio Montale's *Nobel Prize Lecture*, presented in both English and Italian in this new book, along with his conversation with Melinda Camber Porter on art, journalism, politics, poetry and society (Montale and Camber Porter 2015).

Melinda Camber Porter interviewed Eugenio Montale in 1976 after he won the Nobel Prize in Literature. She was born in 1953 died of cancer in 2008. Melinda Camber Porter was a journalist for *The Times* [London] on arts and culture from Paris and New York. She was also a painter, poet and writer. She interviewed major writers, filmmakers and cultural figures in France, Germany, Italy and the United States as a journalist. She also wrote large volumes of literature in the form of novels, plays and poetry, and had over 20 art exhibitions during her lifetime.

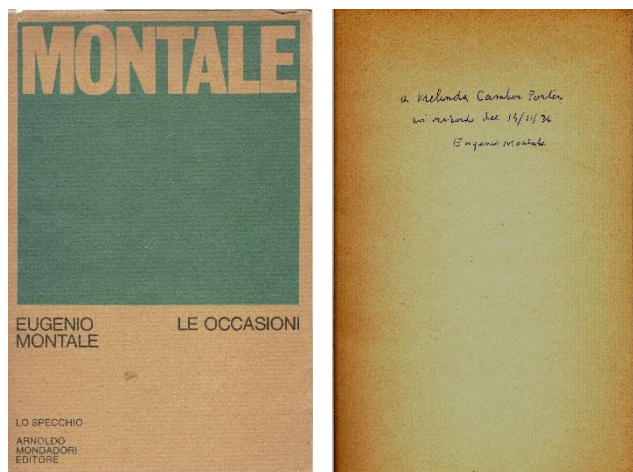


Figure 2. Italian Inscription : “A Melinda Camber Porter in ricarda del 14/11/76 Eugenio Montale” (English Translation: “to Melinda Camber Porter remembering 14/11/76 Eugenio Montale”) Eugenio Montale gave Melinda Camber Porter an inscribed copy of his book of poetry, *Le Occasioni*, when she visited him at his home in Milan (Montale, *Le Occasioni* 1972).

Eugenio Montale memorialized their meeting in Milan, Italy on November 14, 1976 by inscribing his book of poetry, *Le Occasioni*, to Melinda Camber Porter.

Euroacademia 2017 Panel on Populism, Nationalism and Right-Leaning Parties in Europe

European Union emerged as an economic cooperation platform and aimed gradually and ambitiously at becoming much more than a common market. Pursuing the path of a community of values, the EU grew in proportions and deepened the political processes that define integration. Aiming to become an ‘ever closer union among the peoples and Member States’, EU seems to alimnt simultaneously post-national ideals and national criticisms. Moments of enthusiasm were challenged by realism or sometimes regressed into skepticism. Europeanization became a process of norm diffusion even if coined often as an elitist project while the Europeanization of the masses seemed to have failed in many aspects. The estrangement of politics in Brussels from the median voter translated often in a perception of ‘occult’ European politics and constrains to national choices. The persistent nature of secondary level elections for the European Parliament left place for conserving the focus at the level of national politics on matters of popular saliency. Europe emerged simultaneously as an organization with a strong level of integration and fragmented by national perceptions.

The crisis deepened a north/south division pointing to a lack of solidarity in times of hardness for its members. The Greek crisis emphasized a perceived axiological hierarchy in Europe and a preference for particular economic models of austerity. All over Europe the economic crisis brought about social anxiety and opportunities for populist anti-globalization parties to reach for an increase in the number of supporters and voters. Eurosceptic agendas found ways to advance in the populist environment. The refugee crisis and the growing perceived threat of terrorism led to a search for more security at the national level while creating a momentum of re-intersection between nationalist parties’ agendas with Eurosceptic discourses. Brexit added more tension to all that by pointing to the disenchantment of not fully democratic politics at the level of EU and advancing the renewal of popular claims from national governments to defend their self-determination. Populist-nationalism leaning towards the far right has significantly increased in France, Germany, Austria, Italy, Denmark, Netherlands, Sweden, Finland, Cyprus, Greece, Hungary, Poland, Slovakia, and

Croatia. They capitalize on anti-globalization and perceived threats of multiculturalism, immigration and perceived political corruption. Even if they all lack any substantive and credible economic policies and act as misleading, oversimplifying political actors with electoral ambitions, the proportions are nowadays emphatic and can produce significant change in political agendas.

This panel aims to address the diverse implications of the growing proportions of populism and right wing leaning nationalism in Europe. Papers discussing the ideological features of such developments as well as historical contributions, parties' platform analysis, electoral politics or comparative analysis are equally considered.

Topics specifically addressed in this paper are (1) Memory and Identity in Europe and (2) President Trump's Election and Impact on Populism in Europe.

1917 Memory and Identity in Europe of World War I

One-hundred years ago in 1917, Eugenio Montale was a young man serving in the Italian Army in Northern Italy. Just imagine the impressions of Europe that Eugenio Montale was receiving from the World War I battle fields, war fronts, cities and villages across Europe. Eugenio Montale most likely listened to stories from his fellow soldiers and read any and every news article or letter on the chaos, death and destruction spreading back and forth across European lands.

Eugenio Montale was always a lover of music, thoroughly enjoying Italian Opera and once considered becoming a professional singer. Imagine the sounds that filled Montale's head as a young man listening to the war machines; roaring sounds of aircraft overhead, guns, jeeps, marching bands, tanks and explosions of all kinds. One senses that Eugenio Montale's poetic verses were beginning to form from the sights and sounds of war.

With no cell phone cameras in 1917, the US Army enlisted artists to document and record the Great War, one of these US Army artists was Captain Harvey Dunn (1884-1952).

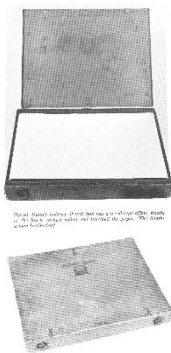


Figure 3. Captain Harvey Dunn's military sketch box was a scroll-type affair. Knobs at the lower corners rolled and unrolled the paper (The Smithsonian Institution) (Karolevitz 1970).

Eugenio Montale was also an artist and he painted portraits of himself and others and was always sketching scenes from the natural world around him. The sights and sounds of WWI certainly left an everlasting impression on him.

Harvey Dunn was born on the open South Dakota prairie in a one room homestead along a buffalo trace (which is a long and narrow depressed trail into the hard soil across the prairie, left by the ever-migrating buffalo in days of long ago, and still seen today) (Karolevitz 1970). This is my home and I have long known of Harvey Dunn's World War I drawings and paintings. Some are shown below:



Figure 4. Allies stopping the German advance at Belleau Wood, France in 1918 by Harvey Dunn (US Navy Photo) (Karolevitz 1970)



Figure 5. The pain and dejection of the prisoners and the wounded, 1917 by Harvey Dunn. This painting hangs in the Museum at the U. S. Military Academy at West Point, NY, USA. (U. S. Signal Corps Photos in the US National Archive) (Karolevitz 1970)



Figure 6. "The Home Coming" 1917 WWI by Harvey Dunn. (The Smithsonian Institution) (Karolevitz 1970)

After two years in the Italian Army, Eugenio Montale, had many experiences to ponder, as he was soon to begin his poetic journeys. Memory and Identity as coming home after World War I to learn of death and destruction.

1925 Memory and Identity After World War I

Eugenio Montale found literary and artistic colleagues in Florence at the Caffè Giubbe Rosse, long a gathering place to exchange ideas and keep up on the news events. Montale and others from this group wrote for the Avant-grade magazine *Solaria* (1926-34). It was known as the anti-fascist and anti-traditionalist publication (Hertz 2013).

Canio Pavone is a longtime admirer of Eugenio Montale's poetry. He is an Italian living in New York, who works as an Italian teacher and owner of a literary bookstore for more than 30 years. Now spending extended summers in Italy, he knew and had Melinda Camber Porter read at his bookstore. Canio Pavone wrote the Foreword to *Melinda Camber Porter in Conversation with Eugenio Montale* (Montale and Camber Porter, Melinda Camber Porter in Conversation with Eugenio Montale in Milan 1976 2015).

Canio Pavone writes in his Foreword:

“Eugenio Montale, a native of the Ligurian region in northern Italy, was awarded the Nobel Prize for Literature in 1975 in recognition of his contribution to the world of Poetry, as exemplified in his three major volumes, *Ossa di seppia* (Cuttlefish Bones) 1925, *Le occasioni* (The Occasions) 1939, and *La bufera e altro* (The Storm, Etc.) 1954.

In Eugenio Montale's poem, "I limoni" (The Lemon Trees), from his first volume, *Ossa di seppia* (Cuttlefish Bones) 1925. Montale writes:

“I limoni

Ascoltami, i poeti laureati

si muovono soltanto fra le piante

dai nomi poco usati: bossi ligustri o acanti.

Io, per me, amo le strade che riescono agli erbosi

fossi dove in pozzanghere

mezzo seccate agguantano i ragazzi

qualche sparuta anguilla:

le viuzze che seguono i ciglioni,

discendono tra i ciuffi delle canne

e mettono negli orti, tra gli alberi dei limoni.”

English Translation by Jonathan Galazzi:

The Lemon Tree

Listen to me, the poets laureate

walk only among plants

with rare names: boxwood, privet and acanthus.

But I like roads that lead to grassy

ditches where boys

scoop up a few starved

eels out of half-dry puddles:

paths that run along the banks,

come down among the tufted canes

and end in orchards, among the lemon trees.

Canio Pavone continues his description in his Foreword: 'Direct statement is contrary to the nature of poetry,' the poet, Eugenio Montale, tells Melinda Camber Porter during her 1976 interview with him for *The Times* (London), '...after all, why would one write poetry if it was merely to make oneself understood?' Is this a riposte to those who rate his poetry as difficult? It is ironic that Montale, whose concern, from the beginning, was to breathe fresh life into 20th century Italian poetry, eschewing the rarified and grandiose language of previous ages, should be branded as difficult. In his book of essays, *The Second Life of Art*, Montale expresses this ambition to "wring the neck of the eloquence of our old aulic language, even at the risk of a counter-eloquence" (Montale and Camber Porter 2015)."

It seems to me that World War I was so horrific, that Eugenio Montale, first book of poetry, *Cuttlefish Bones* 1925, took him back to his happy boyhood days walking along the Genoa beaches.

1939 Memory and Identity in Europe before World War II

Hitler and Mussolini drove and marched through the streets of Florence in 1938-9. Riding the high enforced waves of Nationalism and Populism.



Figure 7. Images of Hitler and Mussolini in Florence © Banca Dati dell'Archivio Storico Foto Locchi Florence (Hertz 2013).

Images of Hitler and Mussolini in Florence should be read again Montale's "Hitler Spring," © Banca Dati dell'Archivio Storico Florence

Our Euroacademia Panel today is on Populism, Nationalism and Right-leaning Parties in Europe today. Europe must now decide which parts of history it wishes to repeat regarding its Memory and Identity.

Eugenio Montale's second book of poetry, *The Occasions*, was published in 1939. Perceived as an act of courageous, if necessarily oblique, resistance to the Fascist regime (Montale, *The Occasions*, translator William Arrowsmith 1987).

Canio Pavone writes on:

"Montale's second volume [of poetry], *Le occasioni* (The Occasions) 1939, is dedicated "to I.B.", Irma Brandeis, an American Jewish scholar who shared Montale's enthusiasm for Dante Alighieri. Their love affair was the background of many travels and occasions together, and she often serves as his muse, much like Beatrice served Dante, but without any divine connotation, as in these lines from "Stanze" (Montale and Camber Porter 2015)."

Montale writes:

" ...

In te converge, ignara, una raggèra

di fili; è certo alcuno d'essi apparve

ad altri...

In te m'appare un'ultima corolla

di cenere leggera che non dura

ma sfioccata precipita...

La dannazione/ è forse questa vaneggiante amara

oscurità che scende su chi resta."

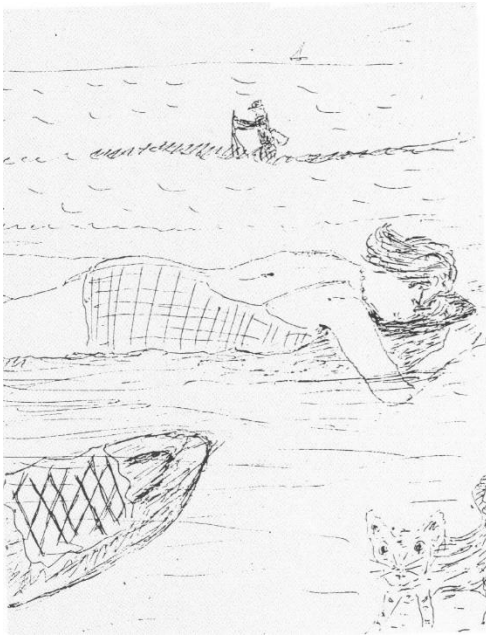


Figure 8: Drawing by Eugenio Montale. Dal *Diario dal Forte dei Marmi*, *Woman on Beach*, n. 22, Disegno a penna, Number 196 in *Mantova Per Montale: Immagini e documenti*, Libri Scheiwiller, Milano, 1983. In English: From *The Diary from Forte dei Marmi*, *Woman on Beach*, n. 22, Pen and ink on paper, Number 196 in *Mantova Per Montale: Images and Documents*, Libri Scheiwiller, Milano, 1983. (Montale, Mantova Per Montale 1983)

English Translation by Jonathan Galazzi:

“ ...

In you, unknowing, a crown of rays converges,
and some of them, no doubt, appeared to others...

In you I see a last crown of ashes
that won't stay, but disintegrates and falls...

It may be damnation is the bitter Storm,
raving darkness that descends

Eugenio Montale and Irma Brandeis' literary and their romantic relationship, existed only in the 1930s pre-war years in Italy. Yet, it would bind them together for the rest of their lives. Since Irma Brandeis was Jewish, she knew she must leave the coming Fascist storm. Because of the Italian Fascist Government's censorship often leading to imprisonment or often much worse for only ones opinions. Eugenio Montale in his letters to Irma Brandeis, he used code words for the Fascists. For Mussolini he used the 'Cardinal' or "The Brass Scoundrel." Their story is told with excellent detail in the book, *Eugenio Montale, The Fascist Storm, And the Jewish Sunflower* by David Michael Hertz. (Hertz 2013)

Melinda Camber Porter wrote on Eugenio Montale's thoughts and actions after their 1976 interview:

"Montale has never formulated an impersonal message, nor has he felt tempted to become artisan to a group ideology. After the fall of Fascism he was momentarily a member of a marginal political party, but it proclaimed a weak form of liberalism and advocated the independence of the individual. Whenever faced with a political situation in which his personal beliefs were threatened he would always make a firm, yet undramatic stand. In 1938, when he had been working as director for a Scientific-Literary Cabinet in Florence, he was ordered to become a member of the Fascist Party. He refused, and consequently spent many years without a stable job, earning his living by translating Shakespeare, Corneille, and others. Such gestures, and his evident lack of self-congratulation, find a reflection in the attitudes he expresses in his poetry and criticism." (Montale and Camber Porter 2015)



Figure 9: Ritratto di Salvatore Quasimodo, 1939 circa; disegno a matita, cm 12x10. Firmato in alto a sinistra "Montale", con la scritta Quasimodo in basso in lettere greche. Collezione Alessandro Quasimodo, Milano. Pubblicato nel catalogo Quasimodo a Milano, edito a cura dell'Ufficio Stam Del Comune de Milano dicembre 1968, p. 43. Portrait of Salvatore Quasimodo, circa 1939; pencil drawing, 12x10 cm. Signed at the top left "Montale", with the words Quasimodo at the bottom in Greek letters. Alessandro Quasimodo Collection, Milan. Published in the Quasimodo catalog in Milan, edited by the Ufficio Stam Del Comune de Milan December 1968, p. 43. (Montale, Mantova Per Montale 1983)

Here is a 1939 drawing by Eugenio Montale of Salvatore Quasimodo (1901 – 1968). He was an Italian novelist and poet, who won the Nobel Prize in Literature for his lyrical poetry in 1959. Eugenio Montale had a strong visual sense and often sketched portraits of his guests and friends.

1952 Memory and Identity in Europe after World War II

Glauco Dambon comments on Montale's often reference to the 'solitude of the artist' (Cambon 1972). Here is a self-portrait by Eugenio Montale writing in solitude.

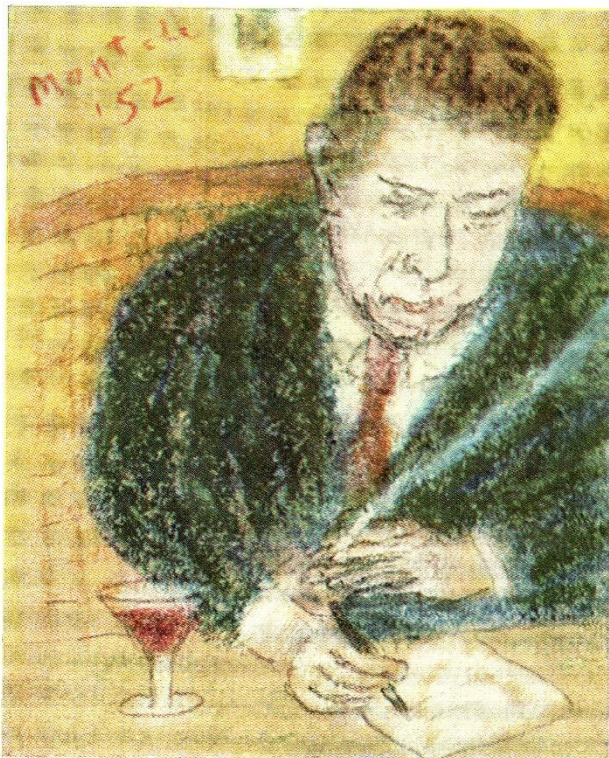


Figure 9. Self-portrait 1952 by Eugenio Montale. Italian caption: *Autoritratto*, 1952, pastello, Firmato in alto a sinistra "Montale '52", Gia collezione Cesare Zavattini, Roma, non esposto in mostra, English caption: *Self-portrait*, 1952, Pastel, Signed top left "Montale '52", Collection of Cesare Zavattini, Rome, not exhibited to public. (Montale, Mantova Per Montale 1983)

Canio Pavone comments on Eugenio Montale's third major volume of poetry:

In Montale's third volume [of poetry] *La bufera e altro* (The Storm, Etc.) 1954, the first section is titled 'Finisterre', suggesting the end of the world. The opening poem, "La bufera" (The storm) is sprinkled with images of war, often specific to Fascism (Montale and Camber Porter 2015):

Montale writes:

"...i lunghi tuoni/marzolini e la grandine"

"...I suoni di cristallo nel tuo nido/notturno ti sorprendono..."

"...marmo manna/ e distruzione..."

Translation by Jonathan Galassi:

"...the long March thunder and hail..."

"...the sounds of crystal in your nighttime nest surprise you..."

"...marble, manna/and destruction..."

World War I and World War II left a profound impression on Eugenio Montale and his Memory and Identity.

1975 Memory and Identity in Nobel Prize and Beyond

Eugenio Montale surely knew the literature of other Italian Nobel Prize winners in Literature. Luigi Pirandello (1867 – 1936) from Girgenti, Sicily, won the Nobel Prize in Literature in 1934 (Pirandello 1952). Eugenio Montale drew a portrait of Salvatore Quasimodo, the 1959 winner of the Nobel Prize in Literature.

Eugenio Montale states in opening section of his 1975 Nobel Prize Lecture:

"Is Poetry Still Possible?"

The Nobel Prize has been awarded this year for the seventy-fifth time, if I am not misinformed. And if there are many scientists and writers who have earned this prestigious recognition, the number of those who are living and still working is much smaller. Some of them are present here and I extend my greetings and best wishes to them. According to widespread opinion, the work of soothsayers who are not always reliable, this year or in the years which can be considered imminent, the entire world (or at least that part of the world which can be said to be civilized) will experience a historical turning of colossal proportions. It is obviously not a question of an eschatological turning, of the end of man himself, but of the advent of a new social harmony of which there are presentiments only in the vast domains of Utopia. At the date of the event the Nobel Prize will be one hundred years old and only then will it be possible to make a complete balance sheet of what the Nobel Foundation and the connected prize have contributed to the formation of a new system of community life, be it that of universal well-being or malaise, but of such an extent as to put an end, at least for many centuries, to the centuries-long diatribe on the meaning of life. I refer to human life and not to the appearance of the amino-acids which dates back several thousand million years, substances which made possible the apparition of man and perhaps already contained the project of him. In this case how long the step of the *deus absconditus* is!

But I do not intend to stray from my subject and I wonder if the conviction on which the statute of the Nobel Prize is based is justified: and that is that sciences, not all on the same level, and literary works have contributed to the spread and defiance of new values in a broad "humanistic" sense. The response is certainly affirmative. The register of the names of those who, having given something to humanity, have received the coveted recognition of the Nobel Prize would be long. But infinitely more numerous and practically impossible to identify would be the legion, the army of those who work for humanity in infinite ways even without realizing it and who never aspire to any possible prize because they have not written works, acts or academic treatises and have never thought of "making the presses groan", as the Italian expression says. There certainly exists an army of pure, immaculate souls, and they are an obstacle (certainly insufficient) to the spread of that utilitarian spirit which in various degrees is pushed to the point of corruption, crime and every form of violence and intolerance.

The academicians of Stockholm have often said no to intolerance, cruel fanaticism and that persecuting spirit which turns the strong against the weak, oppressors against the oppressed. This is true particularly in their choice of literary works, works which can sometimes be murderous, but never like that atomic bomb which is the most mature fruit of the eternal tree of evil.

I will not insist on this point because I am neither a philosopher, sociologist nor moralist.

I have written poems and for this I have been awarded a prize. But I have also been a librarian, translator, literary and musical critic and even unemployed because of recognized insufficiency of loyalty to a regime which I could not love...

At any rate I am here because I have written poems. A completely useless product, but hardly ever harmful and this is one of its characteristics of nobility. But it is not the only one, since poetry is a creation or a sickness which is absolutely endemic and incurable (Montale and Camber Porter 2015).”

1983 Memory and Identity in Europe and the Americas

Octavio Paz (1990 Nobel Prize in Literature winner) said to Melinda Camber Porter in 1983:

I think the great problem of our time and of our civilization, the dissociation of reason and the unconscious self. And I think the tradition of poetry and mysticism has been precisely united. I believe great poetry can be in some ways united with good thinking. After all, the great moralist Dante was also a great thinker and a great poet. And in a more modest way in our century I think Eliot has done it and some others. The French poet, Verlaine, and some other poets have done it. I think we should know reason has limitations. But we must arrive to the limit.” (Paz and Camber Porter 2017)

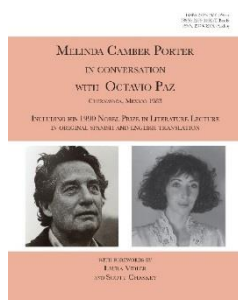


Figure 11. Cover: *Melinda Camber Porter in Conversation with Octavio Paz* 1983

Canio Pavone sums up Eugenio Montale and Melinda Camber Porter’s conversation with:

“‘A Direct statement is contrary to the nature of poetry,’ the poet tells Melinda Camber Porter during her 1976 interview for *The Times* (London), ‘...after all, why would one write poetry if it was merely to make oneself understood?’” Is this a riposte to those who rate his poetry as difficult? It is ironic that Eugenio Montale, whose concern, from the beginning, was to breathe fresh life into 20th century Italian poetry, eschewing the rarified and grandiose language of previous ages, should be branded as difficult. In his book of essays, *The Second Life of Art*, Eugenio Montale expresses this ambition to “wring the neck of the eloquence of our old aulic language, even at the risk of a counter-eloquence”.

Montale’s sensibility and search for his own poetic expression is influenced not only by Dante’s style, i.e. many occasions of addressing the dead, but by the stark realism behind the metaphors. He indeed declared that his three volumes were verily three canticles of one book, modeled after the structure of Dante’s *The Divine Comedy*. Montale also felt a kinship with the American poet T.S. Eliot (another disciple of Dante). Melinda Camber Porter has written that both poets possess similar styles and ‘a common predilection for dry, desolate, cruel landscapes’.

Her interview with Montale offers the reader a candid view of the poet as he discusses with her some personal observations of his life and times (Montale and Camber Porter 2015)”

Memory and Identity Trump’s 2017 Election and Impact on Populism in Europe

Joyce Carol Oates and Melinda Camber Porter agreed in their conversation in 1987, that writers receive more respect in Europe and are often elevated to hold political positions, while American writers are often pushed out to the edge as fringe thinkers. Today in 2017, both Europe and Asia have female political heads of State, while America still struggles to elect a female president.

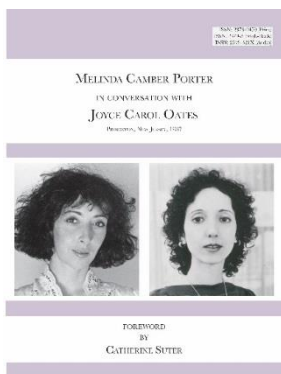


Figure 12. Joyce Carol Oates is prophetic when she says to Melinda Camber Porter in 1987 that America has:

“tremendous history of passion and idealism . . . following a higher law of morality . . . On the other side, America is just so very pragmatic and practical. It’s a land of gimmicks and machines and money and P.T.Barnum and Henry Ford and Donald Trump and people like that, you know, that the two are really in a kind of interesting dramatic contention.”

Figure 11: Cover of *Melinda Camber Porter in Conversation with Joyce Carol Oates, Princeton University* 1987

Joyce Carol Oates seemed to anticipate the rise of Donald Trump to President of the United States in 1987 thirty years before it happened in 2017! (Oates and Camber Porter 2017).

As if on que for today's Euroacademia Conference, President Donald Trump steps up and shouts 'fake news' (his term for his opponents' truths) while he mostly send out 'fake news' messages. He must have anticipated Euroacademia 2017 in Florence, and decided to spread British 'fake news' just to annoy Theresa May, British Prime Minister. Only a child, normally acts this way, is President Donald Trump our modern day emperor with no cloths?

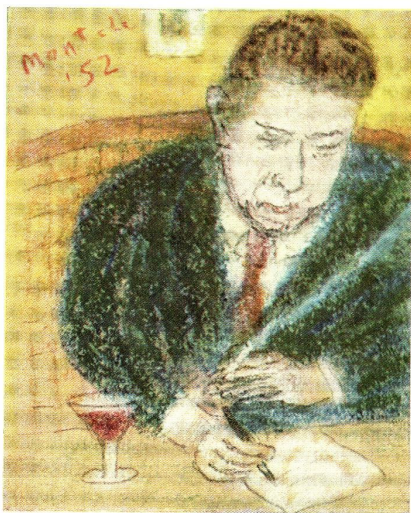
"Trump Shares Inflammatory Anti-Muslim Videos, and Britain's Leader, Theresa May, Condemns Them" *New York Times*
By Peter Baker and Eileen Sullivan, November 29, 2017.

"Theresa May rebuked Donald Trump on Thursday over his sharing of propaganda videos from far-right group Britain First while the UK's ambassador to Washington confirmed he had formally complained to the White House about the president's offending tweets." *New York Daily News*, Wednesday, November 29, 2017 by Denis Slattery and Christopher Brennan.

"It's a truly disconcerting time in this once great nation, a week in which it's hard to know what to be more dismayed about, President Trump's prejudice or his inability to accept reality. The first, of course, is Trump being Trump, which is to say, a bigot. And not a quiet bigot, but one who regularly uses bigotry and fearmongering to galvanize his base. And who, by retweeting anti-Muslim propaganda from a far-right British hate group, has once again embarrassed the United States on the international stage." By Scot Lehigh, *Boston Globe* Columnist, November 30, 2017.

2017 Conclusion, "Please Do Not Forget Eugenio Montale"

Eugenio Montale and Melinda Camber Porter were both journalist, poets and writers. They were both also artists that were able to capture the verbal and visual world for all of us to enjoy.



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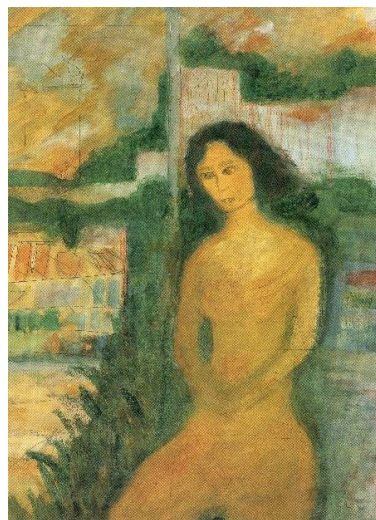


Figure 13. Left: Eugenio Montale self-portrait 1952 (Montale, Mantova Per Montale 1983)

Figure 14. Right: Melinda Camber Porter's self-portrait 1985, watercolor (© Melinda Camber Porter Archive).

The topic of my presentation is Memory and Identity. G. Singh wrote, "Eugenio Montale's ability to probe into the nature of memory and how it works is that of a poet-cum-psychologist (Montale, *It Depends: A Poet's Notebook*, translated by G. Singh 1980)."

"Eugenio Montale made more clear to his fellow artists and readers than many more openly declamatory poets the very basic need for clarity, minimal faith, and a sense of meaning and direction that continues to make itself felt in even the most disillusioned and faithless of times (West 1981)."

Montale observed, " Ideas proliferate, but ... Man is running away from time, from responsibility and from history (Montale, *Poet In Our Time Eugenio Montale*, translator Alastair Hamilton 1976)."

Melinda Camber Porter concludes her article on Eugenio Montale back in 1976 with:

"Life has forced Montale to make certain unambiguous stands. In his criticism, and even the journalism, he tried to stretch the limits of prose and give it a fluid diversity. But one must turn to his poetry to find the fulfillment of his pluralistic attitude: ambiguity is not a means of evading issues, but reveals a feeling of respect for the reader and an acceptance that valid personal solutions can contradict each other and coexist." (Montale and Camber Porter 2015)

Today, we have to decide how much Nationalism to accommodate, while colliding with or including Globalization.



Figure 15. “An Evening in the Classroom” by Harvey Dunn. Death exposed after a WWI battle, a scene drawn by Harvey Dunn many years after the war, when he made this linoleum block illustration. (Karolevitz 1970)

Please, do not forget Eugenio Montale.

The End. My sincere thanks to all the Italian and English speaking scholars of Eugenio Montale, who made this possible.

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