

Diario Di Un Imboscato

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In May 1915, Italy declared war on the Habsburg Empire. Nearly 750,000 Italian troops were killed in savage, hopeless fighting on the stony hills north of Trieste and in the snows of the Dolomites. To maintain discipline, General Luigi Cadorna restored the Roman practice of decimation, executing random members of units that retreated or rebelled. With elegance and pathos, historian Mark Thompson relates the saga of the Italian front, the nationalist frenzy and political intrigues that preceded the conflict, and the towering personalities of the statesmen, generals, and writers drawn into the heart of the chaos. A work of epic scale, *The White War* does full justice to the brutal and heart-wrenching war that inspired Hemingway's *A Farewell to Arms*.

Ogni guerra mette a nudo un popolo, lo spoglia di ogni cosa, dalla perdita delle persone più care fino alla perdita della dignità umana. E niente meglio di diari, testimonianze e lettere riescono a raccontarci la guerra con gli occhi di chi l'ha vista, con il cuore di chi l'ha sofferta e di chi ha perso madri, padri, figli o amici. Lo stesso titolo *Un popolo al fronte* mette già da subito in evidenza come siano riportate in queste pagine testimonianze differenti per status sociale, cultura, professione, età e provenienza. Federico Maggio, attraverso anche numerosi documenti relativi alla Prima Guerra Mondiale e scritti di autori come Gadda, Frescura, Bissolati, Sbarbaro e tanti altri, ci permette di guardare alla guerra in maniera trasversale, facendoci conoscere più da vicino gli italiani, popolo non solo di santi, poeti e navigatori, ma anche di soldati, di uomini che in guerra scoprirono se stessi e che decisero di affidare alle pagine bianche di un diario o al retro di una cartolina le fragilità, i dubbi, le paure, ma anche i momenti di gaudio e di esaltazione che, per fortuna, dopo cent'anni possiamo ancora leggere e trarne degli insegnamenti.

Alle due del mattino del 24 ottobre 1917, i cannoni austro-tedeschi cominciarono a colpire le linee italiane. All'alba le Sturmtruppen, protette dalla nebbia, andarono all'assalto. In poche ore, le difese vennero travolte e la sconfitta si trasformò in tragedia nazionale. Oggi sappiamo che quel giorno i nostri soldati hanno combattuto, eccome, finché hanno potuto. Ma perché l'esercito italiano si è rivelato così fragile, fino al punto di crollare? Da cent'anni la disfatta di Caporetto suscita le stesse domande: fu colpa di Cadorna, di Capello, di Badoglio? I soldati italiani si batterono bene o fuggirono vigliaccamente? Ma il vero problema è un altro: perché dopo due anni e mezzo di guerra l'esercito italiano si rivelò all'improvviso così fragile? L'Italia era ancora in parte un paese arretrato e contadino e i limiti dell'esercito erano quelli della nazione. La distanza sociale tra i soldati e gli ufficiali era enorme: si preferiva affidare il comando dei reparti a ragazzi borghesi di diciannove anni, piuttosto che promuovere i sergenti – contadini o operai – che avevano imparato il mestiere sul campo. Era un esercito in cui nessuno voleva prendersi delle responsabilità, e in cui si aveva paura dell'iniziativa individuale, tanto che la notte del 24 ottobre 1917, con i telefoni interrotti dal bombardamento nemico, molti comandanti di artiglieria non osarono aprire il fuoco senza ordini. Un paese retto da una classe dirigente di parolai aveva prodotto generali capaci di emanare circolari in cui esortavano i soldati a battersi fino alla morte, credendo di aver risolto così tutti i problemi. In questo libro Alessandro Barbero ci offre una nuova ricostruzione della battaglia e il racconto appassionante di un fatto storico che ancora ci interroga sul nostro essere una nazione.

This book looks at the representations of modern war by analysing texts and examining the ways in which authors relate to the atrocious horrors of war. Rejecting the assumption that violence is simply a denial of reason or, at best, a pathological form of collective sadism, this book considers it 'a cultural act' that needs to be understood as underpinned by a series of shared and accepted norms and values stemming from a society at a given moment of its history and shaped by its language. Traditional vocabulary and language seem inadequate to describe soldiers' experience of modern warfare. The problem for writers is to depict and render intelligible a dramatically unprecedented reality through recourse to something familiar. For some historians and literary critics, the absurdity of the First World War has shaped our ironic and disenchanting reading of the entire twentieth century. Yet these ways of coping with the urge to communicate inexpressible feelings and emotions in most cases are not sufficient to overcome the incoherence of the sentiments felt and the events witnessed. The contributors attempt to address the questions and issues that are posed by the highly ambiguous views, texts, and representations examined in this volume. This book was originally published as a special issue of the journal *European Review of History: Revue Européenne d'Histoire*. Since Pickett's failed charge at Gettysburg, the frontal infantry assault had been known as obsolete. Nevertheless fifty years later, Allied military leaders in the Great War persisted in using it as a military tactic. Italian military leaders were no exception not even accepting the deadly effect of machine guns or quick-firing artillery. The Battles of the Isonzo on the Austro-Italian Front have now been classified with Verdun as to intensity and casualty lists. Mountain warfare on the Isonzo River Valley resulted in almost two million casualties from avalanches, frostbite, malaria, cholera, as well as prisoner-of-war starvation. Using the *attacco frontale* the blood of the illiterate *fanti* was used as coin to purchase terrain pushing the enemy back leading to Vienna's request to Berlin for help, leading to Caporetto.

Under the Bombs tells the story of the civilian population of German cities devastated by Allied bombing in World War II. These people went to work, tried to keep a home (though in many cases it was just a pile of rubble where a house once stood), and attempted to live life as normally as possible amid the chaos of war. Earl Beck also looks at the food and fuel rationing the German people endured and the problems of trying to make a public complaint while living in a totalitarian state.

In the 1930s, the Italian Fascist regime profoundly changed the landscape of Rome's historic centre, demolishing buildings and displacing thousands of Romans in order to display the ruins of the pre-Christian Roman Empire. This transformation is commonly interpreted as a failed attempt to harmonize urban planning with Fascism's ideological exaltation of the Roman Empire. *Roads and Ruins* argues that the chaotic Fascist cityscape, filled with traffic and crumbling ruins, was in fact a reflection of the landscape of the First World War. In the radical interwar transformation of Roman space, Paul Baxa finds the embodiment of the Fascist exaltation of speed and destruction, with both roads and ruins defining the cultural impulses at the heart of the movement. Drawing on a wide variety of sources, including war diaries, memoirs, paintings, films, and government archives, *Roads and Ruins* is a richly textured study that offers an original perspective on a well known story.

The first complete account of the epic struggle between the Austrian and Italian armies along the Isonzo River during the First World War.

The First World War is a watershed in the intellectual and spiritual history of the modern world. On the one hand, it brought an end to a sense of optimism and decency bred by the prosperity of nineteenth-century Europe. On the other, it brought forth a sense of futility and alienation that has since pervaded European thought. That cataclysmic experience is richly reflected in the work of writers and artists from both sides of the conflict, and this study provides a detailed analysis of two basic themes -- death and degradation -- that mark the literature about the war. From their accounts most men entered the war lightheartedly, filled with ideals of patriotism and glory, but these generous feelings were soon quelled as the war settled into a stalemate, its operations reduced to simply grinding away the opposing forces. In these operations,

Alfredo Bonadeo shows, men became mere aggregations thrown against one another, wasted with no appreciable effects or gains, save carnage itself. This cheapening and disregard for human life and being Bonadeo finds rooted not only in the conditions of war but, significantly, in a contempt for the common man prevailing in European political and intellectual circles. This attitude is revealed most plainly in his analysis of the Italian literature, which hitherto has received little note. Italian leaders saw the war as an opportunity to expiate a sense of national guilt, and here the inconclusive campaigns made their futility all the greater. Out of the torn fields of the First World War grew the seeds of a second, greater conflict, but, Professor Bonadeo concludes, the flowering of the seeds was aided by the degradation of man's spirit on those fields. The grim focus of this book, the dead voices it evokes, leads to a new appreciation of the meaning of the Great War.

«[...] che se io potesse a far vendetta da avvelenarli quei birbanti che hanno voluta la guerra io morirei contentissimo [...]»: è il brano tratto da una lettera di un fante ventenne, che procurò al suo autore una condanna a due anni di reclusione per 'lettera disfattista'. Non è che uno dei tanti documenti raccolti per la prima volta da Enzo Forcella e Alberto Monticone, ma ce ne sono di ben più agghiaccianti: condanne alla fucilazione per autolesionismo e per fuga dinanzi al nemico; lunghi anni di carcere per 'propaganda sovversiva', per 'disfattismo', per banali espressioni di insofferenza. «Maledetta la guerra, maledetto chi la pensò», «Non voglio morire per la patria», «Caro padre la guerra è ingiusta»: non si può capire la tragica realtà dell'Italia della Grande Guerra ignorando le manifestazioni di disfattismo in trincea e l'attività repressiva dei tribunali militari. Una raccolta, questa, che ha dato l'avvio a nuove strade di ricerca e aperto a una corretta e completa memoria nella cultura civile.

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A comparative study of European cultural and social history during the First World War.

From the Treaty of Versailles to the 2018 centenary and beyond, the history of the First World War has been continually written and rewritten, studied and contested, producing a rich historiography shaped by the social and cultural circumstances of its creation. Writing the Great War provides a groundbreaking survey of this vast body of work, assembling contributions on a variety of national and regional historiographies from some of the most prominent scholars in the field. By analyzing perceptions of the war in contexts ranging from Nazi Germany to India's struggle for independence, this is an illuminating collective study of the complex interplay of memory and history.

Following Italy's military history from the late Renaissance to the present day, this book shows the role Italy has played in struggles for power in Europe and the role the military has played in forming the modern Italian nation-state.

The legacy of defeat in war reverberates through private and collective memory and remains a sub-text in international relations and political discourse. This book examines the manner in which a series of military defeats have been understood and remembered by individuals and societies in the era of modern industrialised warfare.

Cento anni sono trascorsi dalla fine della Grande guerra, cento anni durante i quali la memoria del primo conflitto mondiale si è radicata nella nostra identità. È entrata nel calendario civile con le «feste» del 24 maggio e del 4 novembre; ha segnato il volto delle città con monumenti grandi e piccoli; si è impressa nei nomi delle vie; ha trasformato il teatro delle battaglie in luogo di culto punteggiato da decine di sacrari; persino i resti di quel sistema di trincee, forti e caverne sono diventati mete per pellegrini e turisti. Gli autori di queste pratiche commemorative sono stati i più diversi: esponenti delle gerarchie militari e delle associazioni combattentistiche e d'arma, rappresentanti delle istituzioni, dirigenti politici; e poi architetti, giornalisti, registi, insegnanti, redattori. Una memoria, tuttavia, troppo spesso dominata da un'unica voce solista, retorica e celebrativa, che glorifica la necessità e il valore della guerra, che osanna gli eroi e sovrasta le voci di chi a quella guerra non ha mai creduto: voci stridenti, indisciplinate, a cui è difficile prestare ascolto. È anche su questo controcanto che si sofferma l'analisi attenta e rigorosa di Quinto Antonelli, sfruttando appieno le armi della cultura «materiale». Dagli articoli ai monumenti, dai libri di testo alle lettere, dai pellegrinaggi alle mostre, dai film alle canzoni, ciò che affiora è una vera e propria memoria «polifonica». Pagina dopo pagina prende consistenza l'orrore che appartiene alla guerra, anche – e forse soprattutto – a quella che ricordiamo come la Grande guerra; tra gli acuti di chi ne declama le virtù si fa strada la voce di chi ne smaschera le false ragioni, di chi la mette a nudo e ne condanna la bestialità; mano a mano, sotto l'alone di gloria che circonda l'eroe emerge un'uniforme sporca e lacera, la divisa del soldato in guerra, e in guerra, conclude Antonelli, il soldato «è sempre qualcosa di meno di un uomo».

The Beginning of Futility and Futility ending in Disaster discussed Italys joining the allies and going on the offensive against Austria-Hungary. With Berlins assistance deep penetrations were made into Italian territory resulting in allied troops coming to Italys assistance while secret negotiations for a separate peace with Vienna between U.S. President Wilson and Englands Prime Minister Lloyd George failed. A repeat Habsburg offensive was halted followed by the issuance of the Manifesto which would place the empires ethnics as independent nations under the Habsburg crown a move which led to the disintegration of the Habsburg Army and Empire.

This book sheds new light on the role of the military in Italian society and culture during war and peacetime by bringing together a whole host of contributors across the interdisciplinary spectrum of Italian Studies. Divided into five thematic units, this volume examines the continuous and multifaceted impact of the military on modern and contemporary Italy. The Italian context offers a particularly fertile ground for studying the cultural impact of the military because the institution was used not only for defensive/offensive purposes, but also to unify the country and to spread ideas of socio-cultural and technological development across its diverse population.

What is true valor and how do grief, survival and battle fatigue affect soldiers? Literature and history show that valor's purpose is often less than daring, generous and noble. Through examples in literature and the impact of real combat, the author shows how it can change to personal pride, a badge of distinction, and a means to reputation; it has sparked fear of cowardice and generated degradation to overcome it; it has prodded soldiers to kill for killing's sake.

Il tragico destino dei vinti di Caporetto "sospinti come mandre" verso l'interno degli Imperi Centrali. Dopo interminabili marce forzate ed estenuanti viaggi in treno per 300.000 prigionieri italiani si aprono le porte dei campi di concentramento austroungarici e tedeschi: i campi della morte. Seguendo il filo rosso di numerosi racconti autobiografici, l'autore ci accompagna in presa diretta dentro uno degli eventi più dolorosi e meno conosciuti della storia del XX secolo.

Chi è l'imboscato? È chi indossa la divisa, ma trova per sé una posizione da cui stare al sicuro dai pericoli della guerra. "Imboscato" è l'insulto che i soldati in trincea lanciano ai soldati nelle retrovie. "Imboscato" vale soltanto un poco di più che "disertore". Attilio Frescura, arruolato nelle Milizie Territoriali, combatté la Prima Guerra Mondiale da imboscato e ne era talmente consapevole da farne il titolo delle sue memorie. Eppure, anche dalla seconda fila ebbe modo di toccare con mano l'orrore del conflitto: le sofferenze dei civili, i soldati feriti, le condanne a morte dei disertori. Ne scaturì uno dei pochi diari di guerra immuni alla retorica nazionalista e, in virtù di ciò, un grande successo editoriale, riproposto oggi in occasione del centenario dell'intervento italiano nella Grande Guerra.

Today Mussolini is remembered as a hated dictator who, along with Hitler and Stalin, ushered in an era of totalitarian repression unsurpassed in human history. But how was he viewed by ordinary Italians during his lifetime? In *Fascist Voices*, Christopher Duggan draws on thousands of letters sent to Mussolini, as well as private diaries and other primary documents, to show how Italian citizens lived and experienced the fascist regime under Mussolini from 1922-1943. Throughout the 1930s, Mussolini received about 1,500 letters a day from Italian men and women of all social classes writing words of congratulation, commiseration, thanks, encouragement, or entreaty on a wide variety of occasions: his birthday and saint's day, after he had delivered an important speech, on a major fascist anniversary, when a husband or son had been killed in action. While Duggan looks at some famous diaries-by such figures as the anti-fascist constitutional lawyer Piero Calamandrei; the philosopher Benedetto Croce; and the fascist minister Giuseppe Bottai-the majority of the voices here come from unpublished journals, diaries, and transcripts. Utilizing a rich collection of untapped archival material, Duggan explores "the cult of Il Duce," the religious dimensions of totalitarianism, and the extraordinarily intimate character of the relationship between Mussolini and millions of Italians. Duggan shows that the figure of Mussolini was crucial to emotional and political engagement with the regime; although there was widespread discontent throughout Italy, little of the criticism was directed at Il Duce himself. Duggan argues that much of the regime's appeal lay in its capacity to appropriate the language, values, and iconography of Roman Catholicism, and that this emphasis on blind faith and emotion over reason is what made Mussolini's Italy simultaneously so powerful and so insidious. Offering a unique perspective on the period, *Fascist Voices* captures the responses of private citizens living under fascism and unravels the remarkable mixture of illusions, hopes, and fears that led so many to support the regime for so long.

To the Threshold of Power is the first volume of a two-part work that seeks to explain the origins and dynamics of the Fascist and National Socialist dictatorships. It lays a foundation for understanding the Nazi and Fascist regimes through parallel investigations of Italian and German society, institutions, and national myths; the supreme test of the First World War; and the post-1918 struggles from which the Fascist and National Socialist movements emerged. It emphasizes two principal sources of movement: the nationalist mythology of the intellectuals and the institutional culture and agendas of the two armies, especially the Imperial German Army and its Reichswehr successor. The book's climax is the cataclysm of 1914-18 and the rise and triumph of militarily organized radical nationalist movements - Mussolini's *Fasci di combattimento* and Hitler's National Socialist German Workers' Party - dedicated to the perpetuation of the war and the overthrow of the post-1918 world order.

This collection of essays investigates the multifarious meanings of the Great War considered from a multifaceted perspective as the event that opens up the cultural history of the 20th century. After an introduction delineating 'unrepresentability', the core methodological issue of the book, the volume brings together many different strands of analysis and is divided into two main sections: the first provides a cultural and philosophical framework while the second explores specific linguistic and literary issues. Given the variety of perspectives and methodological approaches adopted by the contributors, the volume offers original and useful insights into WWI. The underlying rationale of the book, remaining faithful to the catastrophe of the war, without transforming it into a mere object of scientific investigation or ideological interpretation, helps to shed light on contemporary scenarios.

Un progetto dell'associazione culturale ArteGrandeGuerra. Il rinvenimento, ad opera di Dario Malini, di una rimarchevole fonte letteraria ignota de *La coscienza di Zeno*, mai dichiarata da Italo Svevo né rilevata da alcuno studioso, innesca un profondo ripensamento sui significati del romanzo, anzitutto in merito ai profondi legami, spesso misconosciuti, che il testo intrattiene con gli eventi della Grande Guerra. Si tratta della commedia *Pace in tempo di guerra* di Alfredo Testoni, la cui prima si tenne il 26 ottobre 1918, premiata da un discreto successo di pubblico all'uscita per poi essere rapidamente dimenticata. E la circostanza che questa «gaia e lieve commedia [...] condita di lepidezze, ravvivata di macchiette» abbia rappresentato un motivo d'ispirazione significativo all'interno della rivoluzionaria narrazione del terzo romanzo di Svevo (dato stringente e indubitabile, come il lettore avrà modo di appurare), delinea un quesito di notevole pregnanza critica, la cui trattazione permette d'entrare davvero nel laboratorio creativo dello scrittore, d'accostarsi al suo pulto (in dialetto triestino, il tavolo da lavoro), e osservarne quasi in presa diretta il segreto *modus operandi*.

Italian performance in the First World War has been generally disparaged or ignored compared to that of the armies on the Western Front, and troop morale in particular has been seen as a major weakness of the Italian army. In this first book-length study of Italian morale in any language, Vanda Wilcox reassesses Italian policy and performance from the perspective both of the army as an institution and of the ordinary soldiers who found themselves fighting a brutally hard war. Wilcox analyses and contextualises Italy's notoriously hard military discipline along with leadership, training methods and logistics before considering the reactions of the troops and tracing the interactions between institutions and individuals. Restoring historical agency to soldiers often considered passive and indifferent, Wilcox illustrates how and why Italians complied, endured or resisted the army's demands through balancing their civilian and military identities.

The contributors to the present volume approach World War I and World War II as complex and intertwined crossroads leading to the definition of the new European (and world) reality, and deeply pervading the making of the twentieth century. These scholars belong to different yet complementary areas of research - history, literature, cinema, art history; they come from various national realities and discuss questions related to Italy, Britain, Germany, Poland, Spain, at times introducing a comparison between European and North American memories of the two World War experiences. These scholars are all guided by the same principle: to encourage the establishment of an interdisciplinary and trans-national dialogue in order to work out new approaches capable of integrating and acknowledging different or even opposing ways to perceive and interpret the same historical phenomenon. While assessing the way the memories of the two World Wars have been readjusted each time in relation to the evolving international historical setting and through various mediators of memory (cinema, literature, art and monuments), the various essays contribute to unveil a cultural panorama inhabited by contrasting memories and by divided memories not to emphasise divisions, but to acknowledge the ethical need for a truly shared act of reconciliation.

Dal 1921 al 1923 Emilio Cecchi tenne sul quotidiano "La Tribuna" una rubrica letteraria, *Libri nuovi e usati*, in cui perizia e gusto di contraddizione si sposavano magistralmente. Cecchi si firmava "Il tarlo" e dedicava le sue riflessioni e le sue stoccate a libri, autori e problemi, spesso con tono divertente e grottesco. La scelta qui proposta ne è un esempio che testimonia un modo, libero e coraggioso, di intendere la letteratura e quanto ad essa è connesso, e un'attitudine verso la vita culturale e morale della nazione in un momento delicatissimo per gli equilibri del giovane stato italiano.

Diario di un imboscato Edizioni Trabant

Fascism was one of the defining experiences of the European 20th Century. Within it many of the economic, political, social and cultural contradictions that had been brewing in the unprecedented transformation that European society underwent in the 19th and early 20th century came to a head. Mussolini, the man who most fashioned Italian Fascism,

dramatically expressed the unease and the hopes of his age. To what extent can we compare Mussolini's Italy to Hitler's Germany or Stalin's Russia? What legacy has the experience of Fascism left behind in Italy and in Europe? These and many more important questions are explored in Finaldi's introduction to one of the most important movements of the European 20th Century.

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