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# Viva Caporetto

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**KYLAN BANKS**

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*Hemingway and Italy*

Catapult  
This work concerns the  
Battle of Caporetto in

October 1917, where the Austro-German Army broke through the Italian lines forcing them to retreat after losing half their force. The book examines why, having routed the Italian Army, the Central Alliance forces were not capable of forcing the surrender of Italy.

Padre Pio Routledge Honorable Mention for the 2019 American Association for Italian American Book Prize (20-21st Centuries) Allied Encounters uniquely explores Anglo-American and Italian literary, cinematic, and military representations of World War II Italy in order to trace, critique, and move beyond the gendered paradigm of redemption that has conditioned understandings of the Allied-Italian encounter. The arrival of the Allies' global forces in an Italy torn by civil war brought together populations that had long mythologized one another, yet "liberation" did not prove to be the happy ending touted by official rhetoric. Instead of a "honeymoon," the Allied-Italian encounter in cities such as Naples and Rome appeared to be a lurid affair, where the black market reigned

supreme and prostitution was the norm. Informed by the historical context as well as by their respective traditions, these texts become more than mirrors of the encounter or generic allegories. Instead, they are sites in which to explore repressed traumas that inform how the occupation unfolded and is remembered, including the Holocaust, the American Civil War, and European colonialism, as well as individual traumatic events like the massacre of the Fosse Ardeatine and the mass civilian rape near Rome by colonial soldiers *Building Fascism, Communism, Liberal Democracy* University Press of Florida  
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».

*Censorship and Literature in Fascist Italy* V&R Unipress

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.

*Disaster Ending in Final Victory* Springer

Traces the history of Italy from the Roman Empire to the present, and examines the connections between Italian society, politics, and culture.

### **Against Redemption**

Viva Caporetto !

This book provides a substantial contribution to understanding the international legal framework for the protection and conservation of cultural heritage. It offers a range of perspectives from well-regarded contributors from different parts of the world on the impact of law in heritage conservation. Through a holistic approach, the authors bring the reader into dialogue around the intersection between the humanities and legal sciences, demonstrating the reciprocity of interaction in programs and projects to enhance cultural heritage in the world. This edited volume compiles a selection of interesting reflections on

the role of cultural diplomacy to address intolerances that often govern international relations, causing damage to human and cultural heritage. The main purpose of this collection of essays is to analyse the different cultural paradigms that intervene in the management of heritage, and to advocate for improvements in international laws and conventions to enable better cultural policies of individual nations for the protection of human rights. The editors submit that it is only through open dialogue between the humanities and jurisprudence that the international community will be able to better protect and value sovereignty, and promote cultural heritage for the development of a better world. This collection is relevant to scholars working in areas relating to law, management and policies of cultural heritage conservation and protection.

### **Caporetto 1917**

Cambridge University Press

Among the numerous volumes dedicated to the Great War, this book stands out for its ability to trace, in a thorough but concise manner, an

overall picture of the literature born from the conflict. After its introductory pages concerning the forms, times and places of war writing, the book focuses on the story of the months of the eve of the war, on the journey to the front and the discovery of the true face of war, on the stories of the trenches, on the accounts of the imprisonment, and on the return home accompanied by disappointment and disorientation. The book, focused on Italy, but rich in references to European literature, is a journey through history and the human soul, between hopes and fears, illusions and massacres. It is the story of an event that divided the collective history of Europe and individual lives. It is the account, passionate and exciting, of the literary writings born from trauma.

*The White War* Fordham Univ Press

Publisher description

*The Oxford Illustrated History of Italy* Belles Lettres

Viva Caporetto !Belles Lettres

*Neue Forschungen zum Ersten Weltkrieg* BRILL

Walter Murch first came across Curzio Malaparte's

writings in a chance encounter in a French book about cosmology, where one of Malaparte's stories was retold to illustrate a point about conditions shortly after the creation of the universe. Murch was so taken by the strange, utterly captivating imagery he went to find the book from which the story was taken. The book was *Kaputt*, Malaparte's autobiographical novel about the frontlines of World War II. Curzio Malaparte, an Italian born with a German heritage, was a journalist, dramatic, novelist and diplomat. When he wrote a book attacking totalitarianism and Hitler's reign, Mussolini, in no position to support such a body of work, stripped him of his National Fascist Party membership and sent him to internal exile on the island of Lipari. In 1941, he was sent to cover the Eastern Front as a correspondent for *Corriere della Sera*, the Milano daily newspaper. His dispatches from the next three years would be largely suppressed by the Italian government, but reverberated among readers as painfully real depictions of a landscape at war. The film editor, fluent in translating the

written word over to the languages of sight and sound, began slowly translating Malaparte's writings from World War II. The density and intricacy of his stories compelled Murch to adapt many of them into prose or blank verse poems. The result is a book of surprising insight and strange beauty.

### **Stillness in Motion**

University of Toronto Press

Stillness in Motion brings together the writing of scholars, theorists, and artists on the uneasy relationship between Italian culture and photography. Highlighting the depth and complexity of the Italian contribution to the technology and practice of photography, this collection offers essays, interviews, and theoretical reflections at the intersection of comparative, visual, and cultural studies. Its chapters, illustrated with more than 130 black and white images and an eight-page colour section, explore how Italian literature, cinema, popular culture, and politics have engaged with the medium of photography over the course of time. The collection includes topics such as Futurism's

ambivalent relationship to photography, the influence of American photography on Italian neorealist cinema, and the connection between the photograph and Duchamp's concept of the Readymade. With contributions from writer and theorist Umberto Eco, photographer Franco Vaccari, art historian Robert Valtorta, and cultural historian Robert Lumley, *Stillness in Motion* engages with crucial historical and cultural moments in Italian history, examining each one through particular photographic practices.

### **Mark of the Beast**

Springer

In the fourth year of the Great War, the growing military, political, social and economic costs hit all existing belligerents while as yet uncommitted states joined the global conflict. 1917: Beyond the Western Front amply illustrates the crucial significance of this pivotal year.

Fordham Univ Press

A major new account of the role and performance of the Italian army in the First World War. Setting military events in a broad context, Gooch explores pre-war Italian military culture, and reveals how

an army with a reputation for failure fought a challenging war in appalling conditions - and won.

### Literature and the Great War Taylor & Francis

This book argues that contemporary Italian history has been marked by a tendency towards divided memory. Events have been interpreted in contrasting ways, and the facts themselves often contested. Moreover, with so little agreement over what happened, and why it happened, it has been extremely difficult to create any consensus around memory. These divisions have been seen at all levels, but take on particular importance when linked to the great traumatic and life-changing events of the Twentieth century - war, terrorism, disaster - but can also be applied to more cultural fields such as sport and everyday life. Social change also has an impact on memory. This book will take the form of a voyage through Italy (and into Italy's past), looking at stories of divided memory over various periods in the twentieth century. These stories will be interwoven with analysis and discussion.

### **Krieg und Literatur**

Oxford University Press, USA  
Discloses the richness of ideas and sheds light on the controversy that characterized the transition from fascism to democracy, examining authors, works and memories that were subsequently silenced by Cold War politics. How a shared memory of Fascism and its cultural heritage took shape is still today the most disputed question of modern Italy, crossing the boundaries between academic and public discourse. Against Redemption concentrates on the historical period in which disagreement was at its highest: the transition between the downfall of Mussolini in July 1943 and the victory of the Christian Democrats over the Left in the 1948 general elections. By dispelling the silence around the range of opinion in the years before the ideological struggle fossilized into Cold War oppositions, this book points to early postwar literary practices as the main vehicle for intellectual dissent, shedding new light on the role of cultural policies in institutionalizing collective memory. During Italy's transition to democracy

competing narratives over the recent traumatic past emerged and crystallized, depicting the country's break with Mussolini's regime as a political and personal redemption from its politics of exclusion and unrestrained use of violence. Conversely, outstanding authors such as Elsa Morante, Carlo Levi, Alberto Moravia and Curzio Malaparte, in close dialogue with remarkable but now neglected figures, stressed the cultural continuity between the new democracy and Fascism, igniting heated debates from opposite political standpoints. Their works addressed questions such as the working through of national defeat, Italian responsibility in WWII and the Holocaust, revealing how the social, racial, and gender biases that characterized Fascism survived after its demise and haunted the new born democracy.

*1917: Beyond the Western Front* Basic Books

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.

*An Italian Forever*

Metropolitan Books

The Encyclopedia of Italian Literary Studies is a two-volume reference book containing some 600 entries on all aspects of Italian literary culture. It includes analytical essays on authors and works, from the most important figures of Italian literature to little known authors and works that are influential to the field. The Encyclopedia is distinguished by substantial articles on critics, themes, genres, schools, historical surveys, and other topics related to the overall subject of Italian literary studies. The Encyclopedia also includes writers and subjects of contemporary

interest, such as those relating to journalism, film, media, children's literature, food and vernacular literatures. Entries consist of an essay on the topic and a bibliographic portion listing works for further reading, and, in the case of entries on individuals, a brief biographical paragraph and list of works by the person. It will be useful to people without specialized knowledge of Italian literature as well as to scholars.

#### Defeat and Memory

Routledge

They envisioned a brave new world, and what they got was fascism. As vibrant as its counterparts in Paris, Munich, and Milan, the avant-garde of Florence rose on a wave of artistic, political, and social idealism that swept the world with the arrival of the twentieth century. How the movement flourished in its first heady years, only to flounder in the bloody wake of World War I, is a fascinating story, told here for the first time. It is the history of a whole generation's extraordinary promise--and equally extraordinary failure. The "decadentism" of D'Annunzio, the philosophical ideals of

Croce and Gentile, the politics of Italian socialism: all these strains flowed together to buoy the emerging avant-garde in Florence. Walter Adamson shows us the young artists and writers caught up in the intellectual ferment of their time, among them the poet Giovanni Papini, the painter Ardengo Soffici, and the cultural critic Giuseppe Prezzolini. He depicts a generation rejecting provincialism, seeking spiritual freedom in Paris, and ultimately blending the modernist style found there with their own sense of *toscantità* or "being Tuscan." In their journals--*Leonardo*, *La Voce*, *Lacerba*, and *l'Italia futurista*--and in their cafe life at the *Giubbe Rosse*, we see the avant-garde of Florence as citizens of an intellectual world peopled by the likes of Picasso, Bergson, Sorel, Unamuno, Pareto, Weininger, and William James. We witness their mounting commitment to the ideals of regenerative violence and watch their existence become increasingly frenzied as war approaches. Finally, Adamson shows us the ultimate betrayal of the movement's aspirations as its cultural politics help

catapult Italy into war and prepare the way for Mussolini's rise to power.

*Curzio Malaparte*

University Press of Kentucky

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*.

*La rivolta dei santi maledetti* Cambridge

University Press

Contemporary critical theory has customarily been dominated by French and German

thought. However, a new wave of Italian thinkers has broken ground for new theoretical inquiries.

This book seeks to explain and defend the new wave of Italian critical thought,

providing context and substance behind the praxis of this emerging school.

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