CAPITOLO

8

The Great War and its Poets

"I am the enemy you killed, my friend." — Wilfred Owen, "Strange Meeting" (Poems, 1920)

OBIETTIVI

1. I can explain the causes and the main events of the First World War, on the Western and on the Italian front, distinguishing long-term causes from the trigger.
2. I can describe the change in British war poetry from Brooke to Owen and define war poetry and pararhyme.
3. I can analyse a sonnet and a longer poem by Owen and compare them with Brooke's "The Soldier" in a three-column grid.
4. I can write about causes and effects at C1 level, with precise verbs, nouns and linkers, and without false causation.
5. I can follow a guided visit in English, cite my sources when I speak and write a researched historical diary entry.

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English 5 · Parte III · Modernism and the World Wars · versione 1.0
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On the morning of 4 November 1918 a twenty-five-year-old officer of the Manchester Regiment was killed while leading his men across a canal in northern France. Seven days later the guns fell silent. Almost nobody outside his family and a few friends had heard of Wilfred Owen; within a few decades he was the best-known English poet of the war, and the lines he left in a drawer had changed the way a whole country remembered it.

This chapter follows Britain from the confident years of Edward VII into the First World War, the first industrial war, fought with machine guns, heavy artillery and gas. It reads the soldier-poets who wrote it — from Rupert Brooke's sonnet of 1914 to Owen's protest — and sets them beside an Italian soldier-poet, Giuseppe Ungaretti, and beside the Futurist who called war "the world's only hygiene". In Language you will learn to write about causes and effects with the precision a historian needs; in Skills you will visit a mountain where the Italian front was held, and write a diary entry from 1916.

8.1 History and Society: from the Edwardians to the Armistice, 1901–1918

Queen Victoria died on 22 January 1901 (chapter 4), and her son became King Edward VII. The Britain he reigned over until 1910 was rich, proud of its empire and still the world's greatest naval power, but it was no longer sure of its lead: Germany and the United States had overtaken it in steel and in many new industries. Figura 8.1 sets the events of this chapter on a proportional axis, with the four years of the war enlarged.

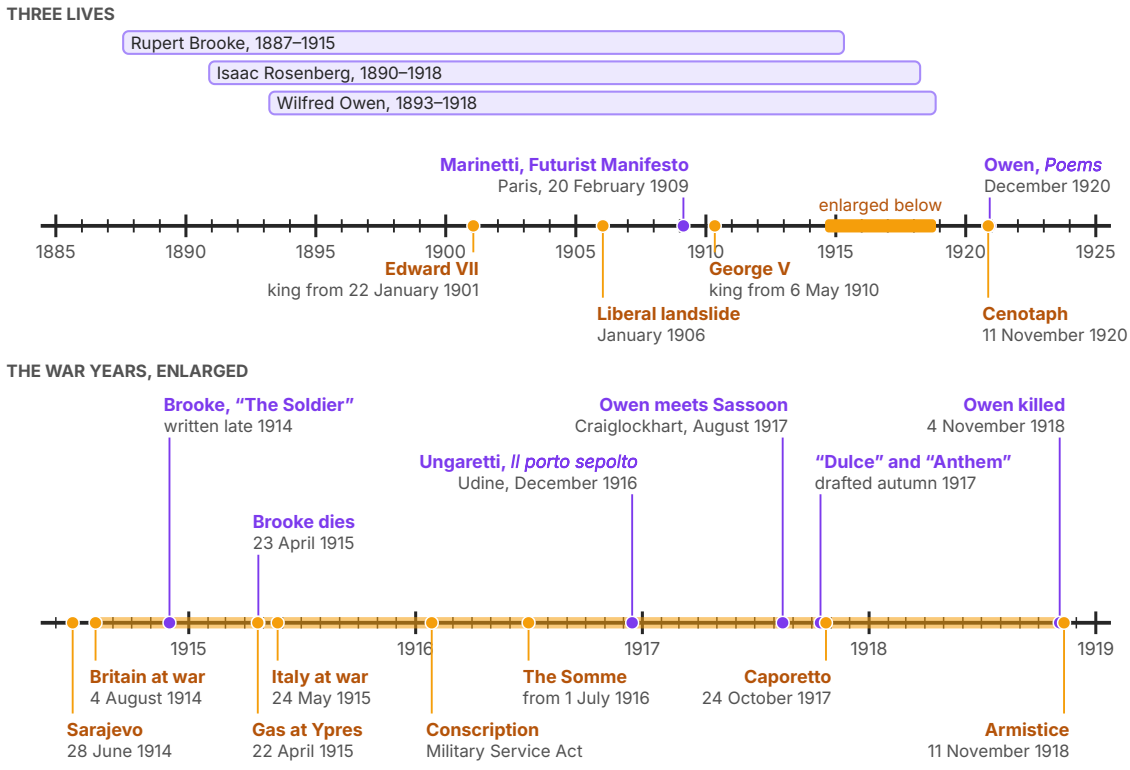

Figura 8.1 From the Edwardians to the Armistice. Top: an overview, 1885–1925 (ticks every year, labels every 5), with the lives of three soldier-poets. Bottom: the war years enlarged, June 1914 – December 1918 (ticks every month). Violet: literature; amber: history. Rosenberg (killed 1 April 1918) appears only in the top row. Brooke's sonnet is placed at the end of 1914, when it was written; Owen's two poems were drafted in the autumn of 1917 and revised in 1918.

8.1.1 The Edwardian years

The Liberals won a landslide at the general election of 1906, and the same election sent 29 members of the new Labour Party to the House of Commons. The Liberal government laid some of the foundations of the welfare state: the Old Age Pensions Act (1908) gave a small weekly pension to poor people over seventy, and the National Insurance Act (1911) protected many workers against sickness and, in some trades, unemployment. When the House of Lords rejected the "People's Budget" of 1909, which taxed the rich to pay for pensions and battleships, the Parliament Act (1911) took away the Lords' power to block laws for ever. In the same years the suffragettes campaigned, often violently, for the vote (English 2, Unit 8), and strikes and the question of Home Rule for Ireland (chapter 9) divided the country.

Abroad, Britain had ended its long “splendid isolation”. It made an agreement with France, the *Entente Cordiale* (1904), and another with Russia (1907), while Germany built a battle fleet to challenge the Royal Navy. After 1906, when Britain launched HMS *Dreadnought*, a battleship so fast and heavily armed that it made every older ship obsolete, the two countries raced to build more of them.

8.1.2 Why the war came

Historians still debate the causes of the war, but most textbooks group the long-term ones under four headings (Figura 8.2): **alliances**, which divided Europe into two armed blocs — the Triple Alliance of Germany, Austria-Hungary and Italy, and the Triple Entente of France, Russia and Britain; **militarism**, with huge conscript armies and war plans prepared years in advance; **imperialism**, the competition for colonies and markets (chapter 7); and **nationalism**, especially in the Balkans, where Serbia hoped to unite the South Slavs, many of whom lived inside Austria-Hungary.

On Sunday 28 June 1914, in Sarajevo, the capital of Bosnia, a nineteen-year-old Bosnian Serb, Gavrilo Princip, shot dead the heir to the Austro-Hungarian throne, Archduke Franz Ferdinand, and his wife Sophie. What followed is called the **July Crisis** (la crisi di luglio): five weeks in which a local crisis became a European war. Austria-Hungary, with German support, sent Serbia an ultimatum (23 July) and declared war on it (28 July); Russia, Serbia’s protector, ordered general mobilisation (30 July); Germany declared war on Russia (1 August) and on France (3 August), and its armies entered neutral Belgium to reach France from the north. Britain had guaranteed Belgian neutrality in 1839: when its ultimatum to Germany expired, at eleven at night on 4 August 1914, Britain was at war. Italy, although a member of the Triple Alliance, declared itself neutral.

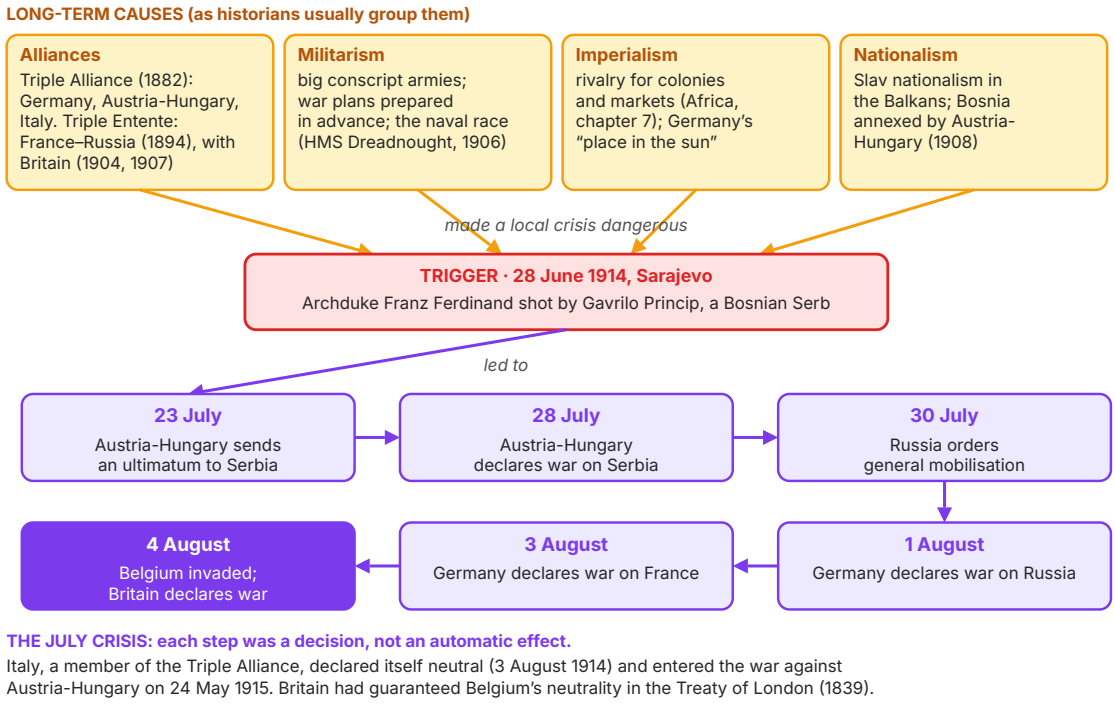

Figura 8.2 The causes of the war as a cause-and-effect chain: four long-term causes (amber) made the crisis dangerous; the assassination at Sarajevo (red) was the trigger; the July Crisis (violet) turned it into a European war in five weeks. Dates of the standard chronology.

ERRORE FREQUENTE

✗ «La Prima guerra mondiale fu causata dall'attentato di Sarajevo.» → ✓ L'attentato fu la **causa scatenante** (*trigger*); le cause profonde furono le alleanze, il militarismo, l'imperialismo e i nazionalismi. In inglese: *The assassination **triggered** the crisis*, non ✗ *caused the war*.

✗ «La Gran Bretagna entrò in guerra il 28 luglio.» → ✓ Il 28 luglio l'Austria-Ungheria dichiarò guerra alla Serbia; la Gran Bretagna entrò in guerra il **4 agosto 1914**, dopo l'invasione del Belgio. L'Italia restò neutrale fino al **24 maggio 1915**.

8.1.3 The Western Front

Every army expected a short war of movement. The German plan was to defeat France in a few weeks and then turn against Russia, but the French and the British stopped the German advance on the Marne, east of Paris, in September 1914. Each side then tried to get round the other's northern flank, until the lines reached the sea in Flanders. By the end of 1914 a continuous line of trenches ran for more than 700 kilometres from the Belgian coast to the Swiss border: the

Western Front (Figura 8.3). It would move only a few kilometres in either direction for more than three years.

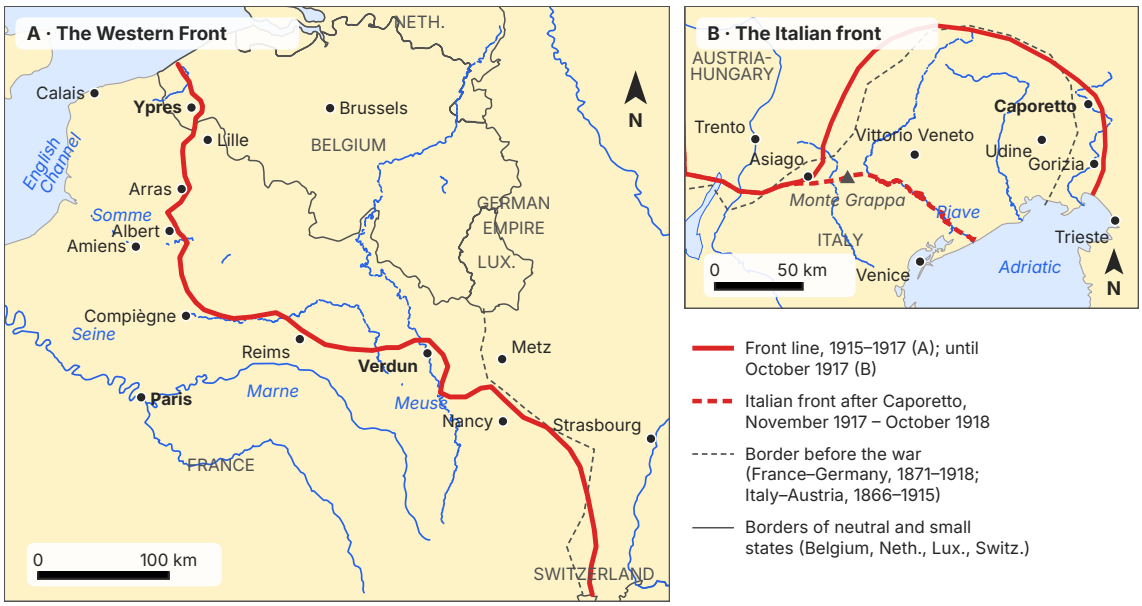

Figura 8.3 A: the Western Front, 1915–1917 (approximate front line before the German withdrawal of spring 1917). B: the Italian front, 1915–1918; the front before Caporetto followed the river Isonzo, which flows south from Caporetto past Gorizia to the sea. Coastlines and rivers from Natural Earth and OpenStreetMap; front lines and the pre-war borders drawn by hand from historical atlases: **approximate**. Different scales: see the scale bars.

The trenches were not a single ditch but a system (Figura 8.4): a front line, a support line behind it and reserve lines further back, joined by communication trenches. The front-line trench was cut in a zigzag, so that a shell or an enemy who got in could not sweep along it. On the side facing the enemy, a **parapet** (parapetto) of sandbags protected the men; behind them a lower bank, the **parados** (paradorso, rialzo posteriore), protected them from shells bursting behind. To fire or keep watch, a soldier stood on the **fire step** (banchina di tiro), a ledge cut into the front wall. The floor was covered with **duckboards** (passerelle di legno) above the mud and water, and men slept and sheltered in **dugouts** (ricoveri) dug into the walls or deep underground. Between the enemy lines lay **no man's land** (terra di nessuno), sometimes only a few dozen metres wide, crossed by barbed wire and churned by shells.

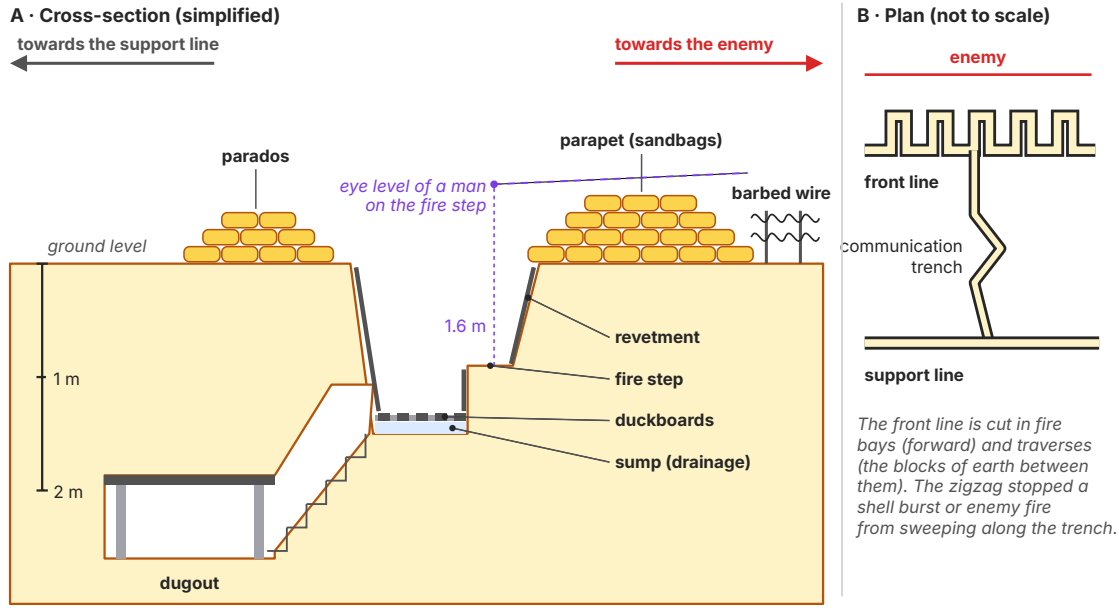

Figura 8.4 A front-line trench (simplified). A: cross-section, enemy to the right; scale for depth only. B: plan of a trench system, not to scale. Dimensions varied with the ground and the army: these are typical values (about 2 m from the top of the parapet to the floor; fire step about 60 cm high).

Machine guns, barbed wire and artillery gave a great advantage to the defender. An attack across no man's land could cost tens of thousands of lives for a few kilometres of mud, and the war became a **war of attrition** (guerra di logoramento): each side tried to wear the other out, in men and materials, faster than it was worn out itself. On 22 April 1915, near Ypres, the German army made the first large-scale use of a poison gas, chlorine; both sides soon used gas, including phosgene and, from 1917, mustard gas. In 1916 the Germans attacked the French fortress of Verdun (from 21 February), and the British and French attacked on the Somme (from 1 July). On the first day of the Somme the British army suffered 57,470 casualties — killed, wounded, missing and taken prisoner — of whom 19,240 were killed, according to the British official history: the worst day in its history. When the offensive was halted in November, the front had moved about ten kilometres.

Britain had begun the war with a small professional army and a great wave of volunteers: in the first months hundreds of thousands enlisted, often together with friends from the same street, factory or football club. By 1916 volunteers were no longer enough, and the Military Service Act (January 1916) introduced **conscription** (coscrizione obbligatoria) for single men aged 18 to 41; it was extended to married men a few months later. Women took over many jobs left by men — in offices, on the land, on buses and in munitions factories — and the war at home became a "home front".

8.1.4 Italy's war

In Italy the months of neutrality divided the country between neutralists and **interventionists** (interventisti), who wanted war against Austria-Hungary to win the "unredeemed" lands of Trento and Trieste. Nationalists, Futurists (see Connections), some democrats and revolutionaries and the poet Gabriele D'Annunzio campaigned for war in the street demonstrations of May 1915. With the secret Treaty of London (26 April 1915), Italy joined the Entente, and on 24 May 1915 it was at war with Austria-Hungary. Its front ran along the Alps and the river Isonzo (Figura 8.3 B), where eleven Italian offensives between 1915 and 1917 gained little ground at a terrible cost. On 24 October 1917 an Austro-German attack broke through at **Caporetto**; the Italian army retreated to the river Piave and Monte Grappa, where it held, with the help of British and French divisions sent to Italy. Among the foreign volunteers on this front was a young American ambulance driver, Ernest Hemingway, wounded near the Piave in July 1918 (chapter 11). A year later, the offensive of **Vittorio Veneto** (24 October – 4 November 1918) ended Italy's war: the armistice signed at Villa Giusti, near Padua, came into force on 4 November 1918.

8.1.5 The end of the war and its cost

In 1917 two events changed the war: the United States entered it in April, and revolution in Russia took the Russians out of it (the Treaty of Brest-Litovsk, March 1918). Germany's last great offensive in the spring of 1918 failed, and from August the Allies advanced. At five in the morning of 11 November 1918, in a railway carriage in the forest of Compiègne, German delegates signed the **armistice** (armistizio), an agreement to stop fighting; it came into force at eleven o'clock the same morning. The cost had no precedent. Millions of soldiers had died — estimates for all the armies vary with the sources and the methods used, but they run into many millions — and millions more had been wounded in body or mind. Almost every town and village in Britain, and every *comune* in Italy, would soon have its war memorial.

8.2 Literature: Poets at War

No war before 1914 produced so much poetry, and none produced so much of it by the people who fought. Newspapers printed poems every day; soldiers wrote them in the trenches, in hospital and on leave; anthologies sold in their thousands. The term **war poetry** (poesia di guerra) is used in English above all for the poems written during the First World War by soldiers and others who experienced it, and especially for the poets — Owen, Sassoon, Rosenberg and others — who made the reality of the trenches the subject of serious art. The history of this poetry is often told as a movement from idealism to protest: from the patriotic sonnets of 1914 to the angry, compassionate poems of 1917–1918. It is a useful outline, provided you remember that many poets wrote both kinds, and that the most popular poems of the war years were often patriotic to the end.

8.2.1 Rupert Brooke (1887–1915)

Rupert Brooke was born at Rugby, where his father taught at the famous public school, and studied at Cambridge. Handsome, gifted and admired in literary London, he became the image of the young men who volunteered in 1914. He joined the Royal Naval Division and at the end of 1914 wrote five sonnets, called simply *1914*; the fifth is "The Soldier" (T1). Brooke never saw a major battle. On his way to the Gallipoli campaign he fell ill with sepsis, an infection that began from an insect bite, and died on a French hospital ship off the Greek island of Skyros on 23 April 1915. He was buried on the island. His sonnet had been read from the pulpit of St Paul's Cathedral on Easter Sunday 1915, and his death made him a national symbol: the poet as the perfect sacrifice.

8.2.2 Wilfred Owen (1893–1918)

Wilfred Owen was born at Oswestry, on the border between England and Wales, into a family of modest means, and could not afford university. He was working as a private tutor near Bordeaux when the war began. He enlisted in 1915, became an officer in the Manchester Regiment and reached the Western Front at the very end of 1916, in one of the coldest winters of the war. In the spring of 1917, after months of fighting and a shell explosion that threw him into the air, he was diagnosed with shell shock (chapter 10) and sent to Craiglockhart War Hospital in Edinburgh.

There, in August 1917, he met Siegfried Sassoon, an older poet and decorated officer who had just published a public protest against the continuation of the war and had been sent to Craiglockhart instead of being court-martialled. Sassoon read Owen's drafts, encouraged him to write about what he had seen, and suggested changes to some poems. In a few months Owen wrote the first versions of most of the poems for which he is remembered, including "Dulce et Decorum Est" and "Anthem for Doomed Youth" (T2 and T3). He chose to return to France in the late summer of 1918; he won the Military Cross for his part in an attack on 1 October and was killed on 4 November 1918, at the Sambre–Oise canal. According to his family, the telegram announcing his death reached his parents' house on 11 November, while the church bells were ringing for the Armistice.

Only a handful of Owen's poems were published while he lived. His *Poems* appeared in December 1920, edited by Sassoon with the help of the poet Edith Sitwell, and opened with a Preface that Owen had left unfinished among his papers. It begins "This book is not about heroes. English Poetry is not yet fit to speak" Two of its sentences have become the most quoted lines in the poetry of the war: "The subject of it is War, and the pity of War. / The Poetry is in the pity." For Owen the poet's task was not to console but to warn: "All the poet can do to-day is to warn."

APPROFONDIMENTO

One preface, two readings. The 1920 edition prints "The subject of it is War, and the pity of War." Later editions, which go back to Owen's own draft, print the line as *My subject is War, and the pity of War*. When Benjamin Britten composed his *War Requiem* (first performed in the new Coventry Cathedral on 30 May 1962), he set nine poems by Owen beside the Latin Mass for the Dead and printed words from this Preface at the head of the score. Texts of unfinished works often exist in several versions: always say which edition you are quoting.

Owen's most original technical device is **pararhyme** (pararima, "rima consonantica"): two words whose consonants are the same before and after the stressed vowel, while the vowel itself changes — *escaped / scooped*, *groined / groaned*, *hall / hell*. It is a precise form of the half-rhyme you studied in English 4, chapter 13, and different from the slant rhyme of Emily Dickinson (chapter 6), where usually only the final consonant or the vowel is shared. The ear expects a rhyme and gets a jarring, "dissonant" echo — a sound for a world that has gone wrong. The opening of "Strange Meeting", in which a dead soldier meets in Hell the enemy he killed, is built on it:

> It seemed that out of the battle I escaped
> Down some profound dull tunnel, long since scooped
> Through granites which Titanic wars had groined.
> Yet also there encumbered sleepers groaned,

*Wilfred Owen, "Strange Meeting", ll. 1–4 (*Poems*, 1920)*. Glosses: *profound*: deep · *groined*: hollowed into vaults, like the arched ceiling of a crypt · *encumbered*: weighed down.

8.2.3 Sassoon, Rosenberg and the others

Siegfried Sassoon (1886–1967) wrote short, bitter satires in which generals, politicians and the cheering crowds at home are seen with the eyes of the men they send to die; his poems are still under copyright in Italy, so this book describes them without quoting. In July 1917 he sent his commanding officer a statement, later read out in the House of Commons, in which he refused to go on serving because the war was being prolonged by those who had the power to end it. **Isaac Rosenberg** (1890–1918), born in Bristol to a poor Jewish family and brought up in the East End of London, was a painter as well as a poet. He served as a private, not an officer, and in "Break of Day in the Trenches" (1916) he watches a rat cross no man's land and calls it, ironically, a creature with "cosmopolitan" sympathies, free to visit the Germans too. He was killed near Arras on 1 April 1918. **Edward Thomas** (1878–1917), killed at Arras on 9 April 1917, wrote quiet poems about the English countryside in which the war is present mostly by its absences.

Women wrote about the war as nurses, mothers, sisters and munitions workers. The most famous account, Vera Brittain's memoir *Testament of Youth* (1933), tells how she lost her fiancé, her brother and two close friends; it is still under copyright, and this book only describes it. At

the other end of the range stood the patriotic verse that filled the newspapers, such as Jessie Pope's, which urged young men to join up as if war were a game: Owen's first draft of "Dulce et Decorum Est" was ironically addressed to her.

DA RICORDARE

War poetry — poems of the First World War by the people who lived it (Brooke, Owen, Sassoon, Rosenberg). · **From idealism to protest** — a useful outline, not a law. · **Pararhyme** — same consonants, different vowel: *escaped / scooped* (Owen). ≠ **slant rhyme** (chapter 6). · Owen's Preface: the subject is "War, and the pity of War"; the poet's duty is to warn. · Owen died on **4 November 1918**; Brooke died of **sepsis** on 23 April 1915.

ERRORE FREQUENTE

✗ «Brooke morì combattendo a Gallipoli.» → ✓ Morì di setticemia su una nave ospedale presso Sciro, il 23 aprile 1915, prima di arrivare a Gallipoli. · ✗ «Owen morì l'11 novembre 1918.» → ✓ Morì il **4 novembre**, una settimana prima dell'armistizio.

✗ «Owen pubblicò le sue poesie durante la guerra.» → ✓ Ne pubblicò pochissime: la raccolta *Poems* uscì postuma nel dicembre 1920, a cura di Sassoon. · ✗ «La pararima è una rima sbagliata.» → ✓ È una scelta consapevole: suono dissonante per un mondo in frantumi.

8.3 Texts: Two Kinds of Sacrifice

Three poems, two of them sonnets: a sonnet of 1914, written before Brooke saw the front, and two poems that Owen drafted at Craiglockhart in the autumn of 1917, after he had seen it. Owen's texts are those of the first edition (London, Chatto & Windus, December 1920), checked on a scan of its 1921 reprint; Brooke's is that of *1914 and Other Poems* (1915), from Project Gutenberg eBook #33902.

8.3.1 T1 · Rupert Brooke, "The Soldier" (1914)

Context. The fifth and last sonnet of the sequence *1914*. The speaker imagines his own death abroad and asks to be remembered not with grief but with a thought about England.

Tabella 8.1 T1 — Rupert Brooke, "The Soldier", complete (*1914 and Other Poems*, 1915; Project Gutenberg eBook #33902).

If I should die, think only this of me:	
That there's some corner of a foreign field	
That is for ever England. There shall be	
In that rich earth a richer dust concealed;	
A dust whom England bore, shaped, made aware,	5
Gave, once, her flowers to love, her ways to roam,	
A body of England's, breathing English air,	
Washed by the rivers, blest by suns of home.	
And think, this heart, all evil shed away,	
A pulse in the eternal mind, no less	10
Gives somewhere back the thoughts by England given;	
Her sights and sounds; dreams happy as her day;	
And laughter, learnt of friends; and gentleness,	
In hearts at peace, under an English heaven.	

Glosses. *concealed*: hidden · *whom England bore*: to whom England gave birth · *made aware*: made conscious · *to roam*: to walk freely, to wander · *blest*: blessed · *shed away*: taken off, removed · *a pulse in the eternal mind*: a heartbeat in the mind of God, in eternity · *learnt of*: learnt from.

Analysis

Form. "The Soldier" is a sonnet (English 3, chapter 9) with the structure of the Italian sonnet — an octave and a sestet with a turn between them — and rhymes that mix the English and the Italian patterns: *ababcdcd efgefg* (Tabella 8.4). The octave is about the body, which will become English earth even in a foreign field; the sestet is about the heart, which will give back to eternity everything England gave it.

England as a mother. The word *England* or *English* appears six times in fourteen lines. England is personified as a mother who *bore* and *shaped* the speaker and gave him flowers, ways to roam, rivers and sunshine — an idyllic landscape, without cities or factories. The death itself is never described: it is only an *if* in the first line, and the *foreign field* becomes, by a paradox, *for ever England*.

Tone. The tone is calm, almost serene. The poem offers consolation: death in war is a gift of the self to the country, which is repaid by a place in the eternal mind and an English heaven. This is exactly the consolation that Owen's Preface refuses.

1. What does the speaker ask his readers to think if he dies? Answer in your own words.
2. Find three things that England gave the speaker in the octave and three in the sestet.
3. Explain the paradox of lines 2–3. Why is the dust "richer" than the earth around it?
4. Which senses does Brooke appeal to? Is there anything in the poem that we could see, hear or smell on a battlefield?
5. Brooke wrote the poem before he had seen a battle. Does this matter for how we read it? Give a reason.

8.3.2 T2 · Wilfred Owen, "Dulce et Decorum Est" (1917–1918)

Context. A unit is marching back from the front line, exhausted, when it is caught in a gas attack. One man cannot put on his gas helmet in time. The title and the last lines quote the Roman poet Horace (*Odes* III.2.13): *Dulce et decorum est pro patria mori*, "It is sweet and fitting to die for one's country" (translation by the editors) — a line that every British schoolboy who studied Latin knew.

Tabella 8.2 T2 — Wilfred Owen, “Dulce et Decorum Est”, complete. Text of *Poems* (London, Chatto & Windus, 1920), checked on a scan of the 1921 reprint. Line 23 reads *Bitten* in this edition; later editions, based on Owen’s manuscripts, read *Bitter* and have a different version of lines 8 and 23.

Bent double, like old beggars under sacks,	
Knock-kneed, coughing like hags, we cursed through sludge,	
Till on the haunting flares we turned our backs,	
And towards our distant rest began to trudge.	
Men marched asleep. Many had lost their boots,	5
But limped on, blood-shod. All went lame, all blind;	
Drunk with fatigue; deaf even to the hoots	
Of gas-shells dropping softly behind.	
Gas! GAS! Quick, boys!—An ecstasy of fumbling	
Fitting the clumsy helmets just in time,	10
But someone still was yelling out and stumbling	
And flound’ring like a man in fire or lime.—	
Dim through the misty panes and thick green light,	
As under a green sea, I saw him drowning.	
In all my dreams before my helpless sight	15
He plunges at me, guttering, choking, drowning.	
If in some smothering dreams, you too could pace	
Behind the wagon that we flung him in,	
And watch the white eyes writhing in his face,	
His hanging face, like a devil’s sick of sin,	20
If you could hear, at every jolt, the blood	
Come gargling from the froth-corrupted lungs	
Bitten as the cud	

Of vile, incurable sores on innocent tongues,—

My friend, you would not tell with such high zest 25

To children ardent for some desperate glory,

The old Lie: *Dulce et decorum est*

Pro patria mori.

Glosses. *Bent double*: bent forward from the waist · *sacks*: large bags · *Knock-kneed*: with knees that knock together · *hags*: ugly old women · *sludge*: thick mud · *flares*: bright lights fired into the sky at night to light up no man's land · *blood-shod*: with blood instead of shoes · *hoots*: the whistling sound of falling shells · *ecstasy*: here, a frenzy, a moment of wild excitement · *helmets*: the cloth gas helmets of 1915–1916, with eyepieces of glass or mica · *flound'ring*: struggling, moving clumsily · *lime*: quicklime, which burns the skin · *panes*: the eyepieces of the helmet · *guttering*: flickering like a candle that is going out; also, making a choking sound · *writhing*: twisting · *jolt*: a sudden shake (of the wagon) · *froth-corrupted*: rotted, filled with foam · *cud*: food that a cow brings back from its stomach to chew again · *zest*: enthusiasm · *ardent*: passionately eager.

Analysis

Structure. The poem moves from the slow march of the first stanza to the sudden alarm of the second (*Gas! GAS!*), then to two lines in the present tense in which the dead man still *plunges* at the speaker in his dreams, and finally to a long single sentence addressed to *you*, *My friend*. The first part is a scene; the last is an argument. It has 28 lines, twice the length of a sonnet, mostly in iambic pentameter rhyming *abab*, broken by short and irregular lines, as if the form itself could not hold the experience.

Images. The soldiers are not heroes but *old beggars* and *hags*: they are young men who look old. Owen's images are chosen to disgust and to wound: the bloody feet, the *white eyes writhing*, the lungs that gargle blood. The central image of drowning (*As under a green sea*) is medically exact, because chlorine filled the victims' lungs with fluid (see Connections), and it is also a nightmare: the green light seen through the misty eyepieces makes the whole scene look as if it were under water.

The argument. The final sentence is a conditional: *If* you could see what I saw, you would not repeat *the old Lie*. The capital L and the Latin turn Horace's noble phrase into a lie that adults tell to *children ardent for some desperate glory*. The poem was first addressed to a writer of patriotic verse; in its final form it addresses every reader who has never seen a war.

ESEMPIO SVOLTO

Reading an image in four steps: "Dim through the misty panes and thick green light, / As under a green sea, I saw him drowning." (T2, ll. 13–14)

1. **Literal meaning.** The speaker, inside his gas helmet, sees a man who has no helmet dying of gas.
2. **Device.** A simile (*As under a green sea*) and the metaphor *drowning*; the colour *green* is repeated.
3. **Effect.** Everything is blurred and slow, as in a dream; the repetition of *green* fills the scene with the colour of the gas.
4. **Link.** The image is literally true (chlorine fills the lungs with fluid) and it becomes the nightmare of the next stanza (*drowning* returns as the last word of line 16).

Model sentence: *In lines 13–14 Owen describes the gassed soldier through a simile of drowning, which is both medically accurate and dreamlike, and which returns in the speaker's nightmares two lines later.*

1. Describe the soldiers in the first stanza. Which details show that they are exhausted?
2. Why does Owen write *Gas!* and then *GAS!*? What happens between the two words?
3. Lines 15–16 are in the present tense. Why?
4. Who is *My friend*? Why is the tone of this phrase ironic?
5. What is *the old Lie*? Rewrite the last two lines in plain English.

8.3.3 T3 · Wilfred Owen, "Anthem for Doomed Youth" (1917)

Context. Written at Craiglockhart in September–October 1917; on one draft, Sassoon's handwriting suggests changes, among them the word *Doomed*. An anthem is a solemn song, often religious or national; here it is a funeral song for soldiers who have no funeral.

Tabella 8.3 T3 — Wilfred Owen, "Anthem for Doomed Youth", complete (*Poems*, 1920; checked on a scan of the 1921 reprint).

What passing-bells for these who die as cattle?	
Only the monstrous anger of the guns.	
Only the stuttering rifles' rapid rattle	
Can patter out their hasty orisons.	
No mockeries for them; no prayers nor bells,	5
Nor any voice of mourning save the choirs,—	
The shrill, demented choirs of wailing shells;	
And bugles calling for them from sad shires.	
What candles may be held to speed them all?	
Not in the hands of boys, but in their eyes	10
Shall shine the holy glimmers of goodbyes.	
The pallor of girls' brows shall be their pall;	
Their flowers the tenderness of patient minds,	
And each slow dusk a drawing-down of blinds.	

Glosses. *passing-bells*: church bells rung when someone dies · *stuttering*: speaking with repeated sounds, like a stammerer · *patter out*: say quickly and mechanically · *orisons*: prayers (old word) · *mockeries*: empty imitations · *save*: except · *demented*: mad · *wailing*: crying loudly · *bugles*: brass instruments used for military calls, and at military funerals · *shires*: counties of rural England · *speed them*: send them on their way · *glimmers*: faint lights · *pallor*: paleness · *pall*: the cloth spread over a coffin · *drawing-down of blinds*: in a house where someone had died, the blinds were pulled down as a sign of mourning.

Analysis

Form. Like T1, the poem is a sonnet with an octave and a sestet (*ababcdcd effegg*; Tabella 8.4), and each part opens with a question. The octave answers it with the noise of the front, the sestet with the silence of the homes in England.

Sound. The octave is full of hard sounds: the alliteration of *r* and *t* in *stuttering rifles' rapid rattle* imitates rapid rifle fire (onomatopoeia, English 4, chapter 12); the shells *wail* like mad choirs. The rituals of a church funeral — bells, prayers, choirs, candles, the pall, flowers — are replaced one by one by the weapons that kill the soldiers. In the sestet the pace slows, the

sounds become soft, and the rituals pass to the people who mourn: the boys' eyes, the girls' pale faces, the *patient minds*, the blinds drawn at dusk.

Two sonnets. Brooke and Owen use the same form for opposite ends. Brooke's soldier speaks for himself and his death has a meaning; Owen's soldiers *die as cattle*, without names, and the only consolation he offers is the grief of those at home.

IN SINTESI

- **T1 "The Soldier"** — sonnet; octave *abab cdcd* + sestet *efg efg*; turn at line 9 (*And think, this heart…*); speaker = the soldier himself; tone: serene, consoling.
- **T2 "Dulce et Decorum Est"** — 28 lines, twice a sonnet's length, quatrains rhyming *abab* broken into irregular stanzas; iambic pentameter with short lines; from scene to argument; tone: angry, ironic.
- **T3 "Anthem for Doomed Youth"** — sonnet; octave *abab cdcd* + sestet *effe gg*; each part opens with a question; front (noise) vs home (silence); tone: elegiac.

Tabella 8.4 Rhyme schemes of T1 and T3, from the printed texts

	T1 "The Soldier"	T3 "Anthem for Doomed Youth"
Octave	me / field / be / concealed / aware / roam / air / home → *ab ab cd cd*	cattle / guns / rattle / orisons / bells / choirs / shells / shires → *ab ab cd cd*
Sestet	away / less / given / day / gentleness / heaven → *efg efg*	all / eyes / goodbyes / pall / minds / blinds → *e ff e gg*
Turn	line 9: from the body to the heart	line 9: from the front to the homes

1. List the funeral rituals in the poem and what replaces each one at the front (octave) and at home (sestet).
2. Find two examples of alliteration and one of onomatopoeia in the octave. What do they imitate?
3. Why do the soldiers *die as cattle*? What does the simile say about the war?
4. Explain the pun on *pall* and *pallor*.
5. Compare the last line of T1 with the last line of T3. Where does each poem end, and in what mood?

8.4 Language: Cause and Effect towards C1

History is largely an argument about causes, and so is much of science. In English 3 (chapter 14) you learnt the basic linkers of cause and result for essays — *because, since, as, so, therefore, as a result*. At C1 you need a wider and more precise set: verbs that state the direction of a cause,

nouns that let you build a cause into a noun phrase (English 4, chapter 5), prepositions, and linkers for formal writing. You also need to know how strong a causal claim you can make: a contributing factor is not a cause.

8.4.1 Four ways to express a cause

Tabella 8.5 Cause and effect: verbs, nouns, prepositions and linkers (examples from this chapter)

Type	Forms	Examples
Verbs: cause → effect	cause sth / cause sb to do · lead to · result in · give rise to · bring about · trigger · contribute to	The assassination **triggered** the July Crisis. · Chlorine **caused** the men **to** choke. · The naval race **contributed to** Anglo-German hostility.
Verbs: effect ← cause	result from · stem from · arise from · be caused by · be due to	Owen's anger **stemmed from** what he had seen. · Most deaths **resulted from** shellfire.
Nouns	the cause of · the reason for · a consequence of · the effect on · the impact of / on · the outcome of	the **causes of** the war · the **reason for** conscription · the **effect** of gas **on** the lungs
Prepositions	because of · owing to · due to · as a result of · on account of · thanks to (positive)	**Owing to** the mud, the guns could not move. · The attack failed **as a result of** the wire.
Linkers (formal)	consequently · as a consequence · hence · thus · thereby (+ *-ing*)	Chlorine is heavier than air; **consequently**, it sank into the trenches. · Gas killed by filling the lungs with fluid, **thereby** drowning its victims.

Four points of grammar make the difference between B2 and C1:

- **Direction.** *X results in Y* (cause first) but *Y results from X* (effect first). The same is true of *lead to* / *stem from*. Read your sentence backwards: does the arrow point the right way?
- **Patterns.** *cause sb **to** do* (✗ *cause sb do*); *lead to* + noun or *-ing* (*led to the declaration of war*; *led Britain to declare war*, ✗ *led to declare*); *the reason **for*** (✗ *the reason of*); *an effect **on*** (✗ *an effect to*).
- ***Hence* and *thereby*.** *Hence* often introduces a noun phrase, not a clause: *Mustard gas was first used near Ypres; **hence** its French name, ypérite. Thereby* ("by doing this") is followed by an *-ing* form that states the result of the action in the main clause.
- ***Due to* or *owing to*?** Traditional usage says that *due to* is an adjective and belongs after *be* (*The delay was **due to** fog*), while *owing to* introduces an adverbial (*Owing to fog, the attack was delayed*). Today *due to* is widely used in both positions and most dictionaries accept it; in a formal exam, the traditional choice is the safer one. There is a usage debate here: say so if you are asked.

GRAMMAR IN ITALIANO

Causa ed effetto. Il verbo indica la direzione: *result in* = «provocare, portare a» (causa → effetto); *result from* = «derivare da» (effetto ← causa). Allo stesso modo *lead to* («portare a») e *stem from* («nascere da, derivare da»). Dopo *cause* la persona è seguita da *to* + infinito: *The gas caused the men **to** cough* («fece tossire gli uomini»).

Confronto con l'italiano. L'italiano usa spesso «a causa di» per tutto; l'inglese distingue *because of* (neutro), *owing to / due to* (formale) e *thanks to* (solo con un effetto positivo: ✗ *thanks to the gas, many died*). «Quindi» si rende con *so* nel parlato e con *consequently, therefore, thus* nello scritto; *hence* è il nostro «da qui, donde» (*hence the name* = «da qui il nome»).

8.4.2 How strong is your claim?

The most common error in writing about history is not grammatical but logical: **false causation** (falsa causalità), presenting one factor as the cause of an event that had many. The assassination at Sarajevo did not "cause the war"; it was the **trigger** (causa scatenante) of a crisis that the decisions of several governments turned into a war (Figura 8.2). Use the hedging language of English 4, chapter 4, to give each factor its proper weight:

- one of the main / immediate / underlying causes of … · a contributing factor in …
- X **contributed to** / **helped to bring about** / **played a part in** Y
- X **made** Y **more likely** · it is often argued that X **led to** Y
- Distinguish **sequence** from **cause**: *after* is not *because of*. Conscription came after the great wave of volunteers of 1914, but it was caused by the later shortage of volunteers, not by the wave itself.

ESEMPIO SVOLTO

From a simple claim to a C1 causal paragraph. Starting point (✗ too strong): *The assassination of Franz Ferdinand caused the First World War.*

1. **Separate trigger and causes.** The assassination *triggered* the July Crisis; the alliances, militarism, imperialism and nationalism were *underlying causes*.
2. **Show the chain with precise verbs.** *led to*, *resulted in*, *as a result of*.
3. **Hedge where historians disagree.** *It is often argued that…*; *one of the factors…*
4. **Close with the effect.** A linker of result (*consequently*, *thereby*).

Model: *The assassination of Archduke Franz Ferdinand on 28 June 1914 was the trigger rather than the cause of the war. It led to an Austro-Hungarian ultimatum to Serbia, which in turn resulted in a chain of declarations of war, as each power acted on its alliances and its military plans. Most historians see the alliance system, the arms race and nationalism in the Balkans as underlying causes which made a local crisis far more dangerous; some also stress the decisions taken in Berlin and Vienna. Consequently, a murder in Sarajevo brought about a war on three continents.*

ERRORE FREQUENTE

✗ *The war was caused from many factors.* → ✓ *caused **by**.* · ✗ *The blockade resulted to hunger.* → ✓ *resulted **in**.* · ✗ *Gas caused the soldiers cough.* → ✓ *caused the soldiers **to** cough.*

✗ *The reason of the attack…* → ✓ *the reason **for**.* · ✗ *Thanks to the rain, the attack failed and thousands died.* → ✓ *Because of / Owing to the rain…* (*thanks to* solo per esiti positivi). · ✗ *Hence the war broke out because…* → ✓ due connettivi di causa nella stessa frase si escludono: *The war broke out because…*

8.5 Skills: Remembering the War

8.5.1 Vocabulary: war and memory

Tabella 8.6 War and memory: key words

Word	Meaning	Example
trench (n.)	a long, narrow ditch dug to protect soldiers	The men lived in the trenches for weeks.
the front (n.)	the area where the armies face each other	Owen returned to the front in 1918.
casualty (n.)	a soldier killed, wounded, missing or captured	The first day of the Somme cost 57,470 casualties.
shell (n., v.)	an explosive fired by a big gun; to fire shells at	The village was shelled for days.
gas (n.)	a poison gas used as a weapon	a gas attack · a gas mask · gassed (adj.)
conscript (n.) / conscription	a person forced by law to serve; the system	Conscripts joined the volunteers in 1916.
armistice (n.)	an agreement to stop fighting	Armistice Day, 11 November
memorial (n.)	a monument to remember the dead	the war memorial in the square
remembrance (n.)	the act of remembering, especially the dead	Remembrance Sunday; the remembrance poppy
veteran (n.)	a person who has fought in a war	Veterans marched past the memorial.

Collocations: military metaphors in everyday English

War has left many metaphors in everyday English, and they are so common that speakers no longer notice them. They are frequent in journalism, politics, sport and medicine; in science writing they are sometimes criticised, because they turn an illness into an enemy and patients into soldiers who “lose the battle”.

Tabella 8.7 Military metaphors in everyday English

Expression	Everyday meaning	Example
in the front line (of)	in the most important or dangerous position	Nurses were in the front line of the pandemic.
under fire	being strongly criticised	The minister came under fire for the decision.
a battle against	a long effort to defeat a problem	the battle against climate change
bombard sb with	to direct a great number of things at sb	They bombarded the speaker with questions.
in the trenches	doing the hard, unglamorous daily work	Teachers in the trenches know what works.
dig in (your heels)	to refuse to change your position	Both sides dug in and the talks failed.
a campaign	an organised series of actions for a goal	a campaign for safer roads

8.5.2 Listening: a day on Monte Grappa

Before you listen. Is there a war memorial in your town? What does it say? **Listen (books closed)** while your teacher and classmates read the script. Giulia's class is on a school trip to Monte Grappa, one of the mountains where the Italian front was held in 1917–1918 (Figura 8.3 B). The tasks are in the exercises (Towards INVALSI).

Tabella 8.8 Listening script — A day on Monte Grappa

Guide	Good morning, everyone, and welcome to Monte Grappa. We're at 1,775 metres here, so I hope you've brought your jackets. Your teacher has asked me to do the visit in English, so stop me if I go too fast.
Prof.ssa Rossi	They'll stop you, don't worry. They've been practising for the INVALSI.
Guide	Perfect. So, why is this mountain so important? After the defeat at Caporetto in October 1917, the Italian army fell back to a new line: the river Piave in the plain and this massif in the mountains. If the Austro-Hungarian army had broken through here, it could have come down into the plain behind the Piave. That's why there was fighting here in November and December 1917, again in June 1918, and finally in October 1918, during the offensive of Vittorio Veneto.
Marta	Excuse me — the monument behind you. Is it a church?
Guide	No, it's a *sacrario*, an ossuary: a monument that holds the remains of the dead. It was built in the early 1930s and inaugurated in 1935. According to the Ministry of Defence, it contains the remains of 12,615 Italian soldiers, and more than ten thousand of them were never identified. On the other side, beyond the path, there are 10,295 Austro-Hungarian soldiers.
Elena	Both armies in the same place?

Guide	Yes. That surprises a lot of visitors. Most of the men here had no names on their graves, whichever side they were on. Some of you will have seen the British cemeteries on the Asiago plateau, west of here: British soldiers fought in this area too, in 1918.
Giulia	We're reading Wilfred Owen in class. Were there gas attacks here as well?
Guide	Gas was used on the Italian front, yes, but here the great enemies were the cold, the rock and the shells. The soldiers dug tunnels into the mountain to protect the guns and the men, and you can still walk into part of them. You'll see how damp it is.
Giulia	And how do you know what the soldiers felt? I mean, beyond the numbers.
Guide	Good question. From their letters and diaries, mostly. Many soldiers could hardly write, but they wrote anyway, to their mothers, to their wives. The local museums keep some of them. I always tell my groups: the numbers tell you how many; only the letters tell you who.
Prof.ssa Rossi	That's a good sentence for your diary entries, everybody. Write it down — and write down who said it, and where.
Guide	Right, let's go up to the top. Watch your step: the stones are wet.

8.5.3 Speaking: citing sources orally

In a presentation, a discussion or the colloquio, you show that you know your subject by saying **where your information comes from**. Name the source, use a reporting verb that shows how strong the claim is (*argues, suggests, points out, claims* — English 3, chapter 6), and keep your own opinion separate from the source's.

Tabella 8.9 Useful language — citing sources when you speak

Function	Expressions
Introducing a source	According to… · As the British official history records,… · In the words of…
Reporting an argument	X argues / suggests / points out / makes the point that… · X's view is that…
Quoting exactly	To quote Owen directly,… · and I'm quoting here:… · in his own words,…
Showing how reliable it is	This comes from an official source. · I found this on a museum's website. · I haven't been able to check this in a second source.
Separating your opinion	That's the source's view; personally, I think… · I'd add that… · Where I disagree is…

1. **Task 1 (pairs, 2 minutes each).** Explain one cause of the First World War to your partner, citing two sources: this chapter and Figura 8.2, or a reliable website. Your partner checks that you named each source and asks one question.

2. **Task 2 (groups of three).** Each student presents one of T1–T3 in one minute, citing the poem itself (one short quotation) and one fact about its author from the chapter. The group decides which poem is more convincing today, and why.

8.5.4 Writing: a historical diary entry

A historical diary entry is a piece of creative writing built on research. You invent a person who could have lived at a certain time and place, and write a page of their diary; every fact must be true, and only the person and their feelings are invented. The model was written by a student after reading about women munitions workers in Britain in 1916.

Tabella 8.10 Model text — a historical diary entry (244 words, date and list of facts excluded)

Thursday 13 July 1916, Woolwich
Another twelve-hour shift, nights again. My hands are still yellow and so is the skin round my eyes: it's the powder we fill the shells with. The boys on the tram call us "canaries" and whistle. Let them. Mother says I look like a sick lemon, but she doesn't complain about the wages, which are more than I ever earned in service.
There was a list in the paper today, two whole pages of names, from the big push in France that began on the first of the month. I read every one. Tom's name wasn't there, thank God, but Mrs Harris from number twelve has lost her eldest, and the street is very quiet tonight.
Tom wrote last week. He can't tell us where he is — the censor would cross it out — but he says the food is good and the weather fine, which is what he always says. Since the new law in January every single man of his age has to go, so he would have been called up anyway. He went the first autumn, with half his football team.
At the factory we are not allowed hairpins, rings or anything made of metal, in case of a spark. Ada says that if it ever goes up we won't feel a thing. I told her to stop it. I think of every shell I fill as one that might keep Tom safe. I don't think about where it lands.
Facts used and sources: munitions workers whose skin was stained yellow by TNT, nicknamed "canaries"; metal objects forbidden in filling factories; women's war work and wages (Imperial War Museums, online articles on women's work in the First World War). The Battle of the Somme from 1 July 1916; casualty lists in newspapers (this chapter). Conscription of single men from 1916 (Military Service Act; The National Archives, online). Censorship of soldiers' letters (Imperial War Museums). Names and people: invented.

Analysis. The entry has a date and a place; it moves from the writer's day (paragraph 1) to the news (2) and to the family (3), and ends with a reflection (4). The facts are not explained as in a history book: they are seen by someone who lives them (*My hands are still yellow*). The voice is informal but not modern: no slang of today, short sentences, contractions, a few period details (*in service*, *the big push*). The list of facts and sources at the end makes the research visible.

Checklist. ✓ a date (with the right weekday) and a place · ✓ one person, one day, a few concrete details · ✓ at least four researched facts, each with a source · ✓ feelings shown through actions and objects, not only named · ✓ a voice of the period (no anachronisms: no phones, no modern expressions) · ✓ 200–250 words + the list of facts.

Task. Write a diary entry (200–250 words) for a soldier, a nurse or a munitions worker in 1916, in Britain or in Italy. Research at least four facts in reliable sources (a national museum, national archives, a university website); add a list of the facts you used and their sources.

LEARNING TO LEARN

Comparing two texts under time pressure. In a test, in the colloquio or in an essay you will often have to compare two texts in a few minutes. Use a three-column grid and fill it in before you write:

1. **Content** — what each text is about, in one sentence (T1: a soldier imagines his death abroad; T3: soldiers die without a funeral).
2. **Form** — genre, structure, the two or three devices that matter (both sonnets; T1 consoles in the sestet; T3 moves from noise to silence).
3. **Attitude** — the writer's position and tone (T1: serene acceptance; T3: grief and quiet anger).

A realistic timing for a ten-minute task: 2 minutes to read both texts, 3 to fill the grid, 5 to speak or write, starting from the most important difference. The grid works for Italian (Ungaretti and Marinetti on the same war: see Connections) and for Latin (Horace's *dulce et decorum* beside a passage of Lucretius or Virgil on death in war): the categories are the same in any language.

8.6 Connections: Owen, Ungaretti and Marinetti

8.6.1 Two soldier-poets: Owen and Ungaretti

Giuseppe Ungaretti (1888–1970) was born in Alexandria, in Egypt, to a family from Lucca, and studied in Paris before the war. Like many young intellectuals he was an interventionist, and in 1915 he volunteered; he served as a private in the infantry on the Carso, the stony plateau above the Isonzo, and in 1918 on the Western Front in France. He wrote his first poems in the trenches, on postcards and scraps of paper. A young officer, Ettore Serra, had them printed in Udine in December 1916 in only eighty copies, with the title *Il porto sepolto*; they later became part of *Allegria di naufragi* (1919) and *L'Allegria* (1931). Ungaretti died in 1970, so his poems are still protected by copyright and this book does not quote them.

In "Veglia", dated "Cima Quattro" on 23 December 1915, the poet spends a whole night lying beside a dead comrade, whose mouth is twisted in a grimace and whose hands are swollen; during that night he writes *lettere piene d'amore*, and the poem ends with the discovery that he has never felt so attached to life. The poem is a handful of very short lines, with no punctuation and no rhyme: each line is often a single word, surrounded by the white space of the page.

Set beside Owen, Ungaretti shows how the same experience could produce opposite forms. Owen keeps the English tradition — the sonnet, iambic pentameter, rhyme and pararhyme — and fills it with horror, so that the form strains under it; Ungaretti breaks the Italian tradition of

the long, musical line and reduces poetry to essential words. Owen speaks to the public (*you, My friend*) and builds an argument against the lie of glory; Ungaretti speaks almost to himself and records an instant of consciousness. Both refuse heroic rhetoric; both look at the body of a single dying or dead soldier; and in both, the response to death is pity and a sense of brotherhood — Ungaretti called one of his poems "Fratelli".

8.6.2 War as "hygiene": Marinetti's Futurism

Six years before Italy entered the war, Filippo Tommaso Marinetti (1876–1944) published the founding manifesto of **Futurism** (Futurismo), an avant-garde movement that celebrated speed, machines, the modern city and violence, and rejected museums, libraries and the past. The manifesto appeared in French on the front page of the Paris newspaper *Le Figaro* on 20 February 1909. Its ninth point reads, in the Italian text of 1914:

> «Noi vogliamo glorificare la guerra — sola igiene del mondo — il militarismo, il patriottismo, il gesto distruttore dei libertarî, le belle idee per cui si muore e il disprezzo della donna.»

F. T. Marinetti, "Fondazione e Manifesto del Futurismo", point 9, in I manifesti del futurismo *(Florence, Lacerba, 1914; text from Wikisource).* "We want to glorify war — the world's only hygiene — militarism, patriotism, the destructive gesture of the anarchists, the beautiful ideas for which people die, and contempt for woman." (Translation by the editors.)

The Futurists campaigned for intervention in 1914–1915, and Marinetti and several of them volunteered. Read beside Owen, the manifesto is exactly the kind of text that "Dulce et Decorum Est" answers: war as beautiful, cleansing and young. Owen, who had seen what gas did to lungs, turned the Latin version of the same idea into *the old Lie*. Note also the last words of Marinetti's sentence: the glorification of war and the contempt for women go together.

8.6.3 Screen, music and art: memory in stone, paint and sound

After the war, remembrance took public form. In Whitehall, London, the architect Edwin Lutyens designed the **Cenotaph** (from Greek, "empty tomb"), a tall, plain stone monument with no religious symbols and almost no words, "The Glorious Dead": a temporary version was put up for the Peace Day parade of July 1919, and the permanent one was unveiled on 11 November 1920. The same day an **Unknown Warrior**, an unidentified British soldier brought from France, was buried in Westminster Abbey; Italy buried its own *Milite Ignoto* in the Vittoriano in Rome on 4 November 1921. The empty tomb and the nameless body answered the same problem: hundreds of thousands of families had no grave to visit.

Painters gave the war a different memory. Paul Nash (1889–1946), sent back to the front as an official war artist, painted *We Are Making a New World* (1918, Imperial War Museum, London): a landscape of brown mounds and broken, leafless tree trunks under a sky crossed by blood-red clouds, with a pale sun rising over a world in which nothing can live. The title, borrowed from the optimistic language of the time, is bitterly ironic, like Owen's use of Horace. In music, Brit-

ten's *War Requiem* (1962; see the Approfondimento box in the Literature section) gave Owen's poems to a new generation.

COLLEGAMENTI

Chemistry and physics: why chlorine sank into the trenches. Chlorine, Cl_2, has a molar mass of 2 × 35.45 = 70.9 g/mol; dry air, a mixture of mostly nitrogen and oxygen, has an average molar mass of about 29.0 g/mol. For an ideal gas, density $\rho = pM / RT$: at the same pressure and temperature, density is proportional to molar mass, so chlorine is about 70.9 / 29.0 ≈ 2.4 times as dense as air (at 15 °C and 101.3 kPa, about 3.0 kg/m^3 against 1.2 kg/m^3). Released from cylinders when the wind blew towards the enemy, the greenish-yellow cloud flowed along the ground and down into trenches, dugouts and shell holes — the places where soldiers sheltered.

In the moist lining of the eyes, throat and lungs, chlorine reacts with water: $Cl_2 + H_2O \rightarrow HCl + HClO$. The acids damage the tissue, and fluid floods the lungs, so that a badly gassed man could in effect drown — the image at the centre of T2.

One scientist, two legacies. The German chemist Fritz Haber (1868–1934) developed the synthesis of ammonia from nitrogen and hydrogen ($N_2 + 3H_2 \rightleftharpoons 2NH_3$), the basis of the fertilisers that still feed a large part of the world's population; the same ammonia could be turned into explosives. In 1915 Haber organised the German gas attacks, and he received the Nobel Prize in Chemistry for 1918. The Geneva Protocol of 1925 banned the use of chemical and biological weapons in war; the Chemical Weapons Convention (1993, in force from 1997) also banned their production and stockpiling.

DA RICORDARE

For the exam. *Starting point:* a photograph of a war memorial in the square of an Italian town: a stone soldier, a list of names, the dates 1915–1918. *Three links:*

- **English:** Owen, "Anthem for Doomed Youth" — the funeral that soldiers never had; or Woolf's Septimus Smith in *Mrs Dalloway*, a veteran destroyed by shell shock (chapter 10).
- **Italian:** Ungaretti, "Veglia" and *Il porto sepolto* — a soldier-poet on the Carso; or Marinetti's glorification of war.
- **Another subject:** history (the July Crisis and Caporetto) or chemistry (chlorine and Haber's double legacy).

SINTESI

- Edwardian Britain (1901–1910) was rich and powerful but challenged by Germany; the Liberal governments after 1906 introduced pensions (1908) and national insurance (1911).
- Historians usually group the long-term causes of the war as alliances, militarism, imperialism and nationalism; the assassination at Sarajevo (28 June 1914) was the trigger of the July Crisis.
- Britain declared war on Germany on 4 August 1914, after the invasion of Belgium; Italy stayed neutral and entered the war against Austria-Hungary on 24 May 1915.
- On the Western Front a continuous trench system made the war one of attrition: gas at Ypres (April 1915), Verdun and the Somme (1916); conscription came to Britain in 1916.
- On the Italian front, Caporetto (October 1917) was followed by resistance on the Piave and Monte Grappa and by Vittorio Veneto (1918); the Armistice ended the war on 11 November 1918.
- War poetry moved, in outline, from the idealism of Brooke's "The Soldier" (1914) to the protest of Owen, Sassoon and Rosenberg.
- Owen (1893–1918) met Sassoon at Craiglockhart in 1917, was killed on 4 November 1918, and was published posthumously in 1920; his Preface makes "the pity of War" the subject of poetry.
- Pararhyme keeps the consonants and changes the vowel (*escaped / scooped*); it is Owen's signature device.
- "Dulce et Decorum Est" turns Horace's line into "the old Lie"; "Anthem for Doomed Youth" replaces funeral rituals with the weapons of the front and the grief of home.
- C1 cause and effect: direction verbs (*result in / from*), patterns (*cause sb to*), formal linkers (*consequently, hence, thereby*), and the usage debate on *due to*; never confuse a trigger or a contributing factor with the cause.
- Ungaretti answered the same war with broken, essential lines; Marinetti's Futurism had glorified war as "the world's only hygiene" (1909).
- Chlorine, about 2.4 times as dense as air, sank into the trenches and flooded the lungs; Haber's chemistry fed the world and armed the war.

ESERCIZI

History and Literature

1. ● When did Britain declare war on Germany?
   - **A.** 28 June 1914
   - **B.** 28 July 1914
   - **C.** 4 August 1914
   - **D.** 24 May 1915

2. ● How did Rupert Brooke die?
   - **A.** He was killed in the first landing at Gallipoli.
   - **B.** He died of sepsis on a hospital ship off Skyros.
   - **C.** He was gassed near Ypres in April 1915.
   - **D.** He died in a London hospital in 1918.

3. ●● Which pair of words is a pararhyme?
   - **A.** sun / gun
   - **B.** eyes / goodbyes
   - **C.** bells / shells
   - **D.** groined / groaned

4. ●● Which statement about Owen's *Poems* is correct?
   - **A.** It was edited by Sassoon and published in December 1920.
   - **B.** Owen prepared it for publication in 1917.
   - **C.** It includes Brooke's five sonnets of 1914.
   - **D.** It was censored and appeared only in 1931.

5. ● Match each author with a work and a date: Brooke · Owen · Rosenberg · Ungaretti · Marinetti — "Break of Day in the Trenches" · *Il porto sepolto* · "The Soldier" · the Manifesto of Futurism · "Anthem for Doomed Youth" — 1909 · 1914 · 1916 (Udine) · 1916 · 1917.

6. ●● True or false? Correct the false statements. a) The assassination at Sarajevo was the only cause of the war. b) Owen was killed on the day of the Armistice. c) Conscription was introduced in Britain in 1916. d) Italy entered the war in August 1914. e) Sassoon edited Owen's poems after his death. f) The first large-scale use of chlorine was near Ypres in April 1915.

7. ●●● Short answer (10–12 lines, 100–130 words): How and why did British war poetry change between 1914 and 1918? Give a definition of *war poetry*, one example from each phase, and one link (to history or to an Italian poet).

Text Analysis

8. ● T1: a) What will the *corner of a foreign field* contain if the speaker dies? b) List four things England gave the speaker. c) How does the subject change between the octave and the sestet?

9. ●● T2: Find in the poem a) two similes in the first stanza; b) one word that imitates a sound; c) the lines in the present tense; d) the direct address to the reader. Then explain in one sentence what *the old Lie* is.

10. ●● T2: Paraphrase lines 9–14 (the gas attack) in plain modern English (40–60 words). Do not quote the poem.

11. ●● T3: Complete the table. For each funeral ritual, write what replaces it in the octave (at the front) or in the sestet (at home): passing-bells · prayers (orisons) · choirs · candles · the pall · flowers · drawing down the blinds.

12. ●●● Compare T1 and T3 in a PEE paragraph (Point, Evidence, Explanation; 100–120 words): both are sonnets about soldiers' deaths, but they give opposite answers to the question "what does a soldier's death mean?".

13. ●●● Owen calls Horace's line *the old Lie*. In 60–80 words explain what he objects to; then compare his attitude with Marinetti's ninth point (Connections) or with Ungaretti's "Veglia" as summarised in this chapter.

Language

14. ● Choose the correct option. a) The gas attack resulted *in / from* hundreds of casualties. b) Owen's anger stemmed *from / to* what he had seen in France. c) The naval race contributed *to / at* the tension between Britain and Germany. d) The heavy rain caused the trenches *flood / to flood*. e) The shortage of volunteers led *to / for* conscription. f) *Thanks to / Owing to* the fog, many men lost their way.

15. ● Complete with ONE word. a) the reason _____ the delay · b) the effect of gas _____ the lungs · c) as a result _____ the blockade · d) The new weapon gave rise _____ new fears. · e) Mustard gas was first used near Ypres; _____ its French name, *ypérite*. · f) Vienna judged Serbia's reply to the ultimatum unsatisfactory; _____ , Austria-Hungary declared war.

16. ●● Rewrite each sentence using the word in capitals (2–6 words, the word unchanged). a) Because of the mud, the guns could not be moved. OWING — _____ the mud, the guns could not be moved. b) The shell shortage of 1915 caused a political crisis. RESULTED — The shell shortage of 1915 _____ a political crisis. c) Owen's poems came from his experience at the front. STEMMED — Owen's poems _____ his experience at the front. d) The Armistice ended the fighting on the Western Front. BROUGHT — The Armistice _____ the fighting on the Western Front. e) Chlorine sank into the trenches, and in this way it made them deadly. THEREBY — Chlorine sank into the trenches, _____ deadly.

17. ●● Error correction (✗). Each sentence has one mistake. Find it and correct it. a) The war was caused from many different factors. b) The blockade resulted to food shortages in Germany. c) The gas made the soldiers to cough and choke. d) Historians disagree about the reason of the war. e) The poem led many readers think again about the war. f) Thanks to the gas, thousands of men were blinded.

18. ●● The claims below are too strong. Rewrite each one with hedged causal language (*contributed to, one of the causes, made … more likely, it is often argued that*). a) Sarajevo caused the First World War. b) The naval race made the war inevitable. c) Owen's poems ended the idealistic view of war.

19. ●●● Look at Figura 8.2. Write five sentences about the July Crisis, each with a different structure: *lead to · result in · trigger · as a result of · thereby*.

20. ●●● Translate into English. a) A causa della nebbia, l'attacco fu rinviato (use *owing to*). b) L'uso dei gas nella Grande guerra contribuì alla firma del Protocollo di Ginevra nel 1925. c) La rabbia di Owen derivava da ciò che aveva visto in Francia; da qui il tono amaro delle sue poesie.

Vocabulary

21. ● Complete with words from Tabella 8.6. a) A soldier who is killed, wounded, missing or captured is a _____ . b) The _____ of 11 November 1918 stopped the fighting. c) After 1916 many _____ served beside the volunteers. d) Every village has a war _____ with the names of its dead. e) A _____ landed in the trench but did not explode. f) Elderly _____ of the war marched in the parade.

22. ●● Military metaphors. Explain the meaning of the phrase in italics, then write a sentence of your own with it. a) Nurses were *in the front line* of the pandemic. b) The coach *came under fire* after the defeat. c) The students *bombarded* the guide *with* questions. d) The country is fighting *a battle against* obesity. e) Both parties *dug in their heels*.

23. ●● Word families. Complete with the correct form of the word in brackets. a) Britain introduced _____ in 1916. (CONSCRIPT) b) Every year on 11 November there is a _____ ceremony. (REMEMBER) c) Russia ordered general _____ on 30 July. (MOBILE) d) Belgium's _____ had been guaranteed in 1839. (NEUTRAL) e) The _____ of the Somme horrified the public. (CASUALTY, plural) f) Owen wanted his readers to feel the _____ of war, not its glory. (HORRIBLE)

Writing and Speaking

24. ●●● Writing. Write a historical diary entry (200–250 words) for a soldier, a nurse or a munitions worker in 1916, in Britain or in Italy, following the Writing checklist in Skills. Add a list of at least four facts you used and their sources.

25. ●●● Speaking (2 minutes). Explain why chlorine was so dangerous in the trenches, citing at least two sources (this chapter and one reliable website or textbook of chemistry). Use at least three expressions from Tabella 8.9.

Towards INVALSI

26. ●● (B1) Listening: A day on Monte Grappa. Choose the correct answer (A, B, C or D).
a) The guide does the visit in English because A he is British B the teacher asked him to C the class is preparing a guided tour D it is the museum's rule.
b) Monte Grappa became important A at the start of the war B after Caporetto C after Vittorio Veneto D only in June 1918.
c) The *sacrario* is A a church B a museum of weapons C a monument holding the remains of the dead D a cemetery for officers only.
d) The monument holds A only Italian soldiers B Italian and Austro-Hungarian soldiers C Italian and British soldiers D only identified soldiers.
e) According to the guide, letters are important because A they give exact numbers B they were written by officers C they tell us about individual people D they were censored.

27. ●● (B1) Listening: answer in no more than four words. a) How high is the summit? b) In which decade was the ossuary built? c) Where are the British cemeteries? d) What did soldiers dig into the mountain? e) To whom did soldiers write, according to the guide? (one example)

Reading text — Two nameless soldiers. In 1916 an army chaplain, the Reverend David Railton, saw a grave in a garden behind the lines in France. On its simple cross someone had written in pencil that it belonged to an unknown British soldier. After the war Railton wrote to the Dean of Westminster with an idea: one unidentified soldier should be buried among the kings in Westminster Abbey, to stand for all those who had no known grave. The idea was accepted. The remains of unidentified soldiers were brought from several battlefields — accounts differ on how many — and one of them was chosen in France without anyone knowing who he was. The body was placed in a coffin made of oak from a tree at Hampton Court Palace, and on 10 November 1920 the destroyer HMS *Verdun* carried it across the Channel to Dover. On 11 November 1920, after King George V had unveiled the permanent Cenotaph in Whitehall, the Unknown Warrior was buried in the Abbey in soil brought from France. On the same day, in Paris, the coffin of an unknown French soldier was placed under the Arc de Triomphe; it was buried there in January 1921. Italy followed a year later. In the basilica of Aquileia, Maria Bergamas, a mother whose son's body had never been found, was asked to choose one of eleven coffins of unidentified soldiers. The coffin she chose travelled to Rome by train, greeted at the stations by silent crowds, and on 4 November 1921 the *Milite Ignoto* was buried in the Vittoriano.

28. ●● (B2) Read the text above. Are the sentences True (T), False (F) or Not Given (NG)? a) Railton saw the soldier's grave after the war had ended. b) Railton wrote to the Dean of Westminster. c) Everyone agrees on how many bodies were brought from the battlefields. d) The coffin was made of wood from Hampton Court. e) The Unknown Warrior was buried on the day the permanent Cenotaph was unveiled. f) Maria Bergamas's son was an officer. g) The Italian Unknown Soldier was buried in Aquileia.

29. ●● (B2) Complete each sentence with no more than four words from the text. a) Railton's idea was that one unknown soldier should represent everyone with _____ . b) The coffin crossed the Channel on board _____ . c) In Westminster Abbey the soldier was buried in _____ . d) France buried its unknown soldier in _____ . e) Maria Bergamas chose one of _____ . f) On the way to Rome the coffin was greeted by _____ .

Towards the Exam

30. ●●● Starting point: a war memorial in the square of an Italian town — a stone soldier on a pedestal, a list of names, the dates 1915–1918, fresh flowers at its base. Talk for 3 minutes and link it to two other subjects.

31. ●●● Starting point: "The Poetry is in the pity." (Owen, Preface to *Poems*, 1920). Talk for 3 minutes: explain the sentence, refer to one poem by Owen, and link it to two other subjects.

PER APPROFONDIRE

- [HOB] E. Hobsbawm, *Age of Extremes*: the chapter on the age of total war.
- [NOR] S. Greenblatt (ed.), *The Norton Anthology of English Literature*, vol. F: the section on the First World War, with Brooke, Owen, Sassoon and Rosenberg.
- [SAN] A. Sanders, *The Short Oxford History of English Literature*: the chapter on late Victorian and Edwardian literature, with the poetry of the war.
- [ABR] M. H. Abrams, G. G. Harpham, *A Glossary of Literary Terms*: the entries "elegy" and "rhyme" (half-rhyme).
- [SWA] M. Swan, *Practical English Usage*: the entries on *because*, *as*, *since* and *due to*.
- [HEW] M. Hewings, *Advanced Grammar in Use*: the units on clauses and linking words of reason and result.

Glossario del capitolo

Armistice
armistizio — an agreement between enemies to stop fighting, e.g. 11 November 1918.

Cenotaph
Cenotafio — "empty tomb": the war memorial in Whitehall, London (1919; stone 1920).

Conscription
coscrizione obbligatoria, leva — compulsory military service by law; in Britain from 1916.

Duckboards
passerelle di legno — slatted wooden boards laid on the floor of a trench above mud and water.

Dugout
ricovero — a shelter dug into the wall of a trench or deep underground.

Fire step
banchina di tiro — a ledge in the front wall of a trench on which soldiers stood to fire or keep watch.

Futurism
Futurismo — the Italian avant-garde movement founded by Marinetti in 1909, which celebrated speed, machines and war.

Interventionists
interventisti — Italians who wanted their country to enter the war in 1914–1915.

July Crisis
crisi di luglio — the five weeks between Sarajevo (28 June 1914) and the outbreak of the European war.

No man's land
terra di nessuno — the ground between the front lines of two enemy armies.

Parados
paradorso, rialzo posteriore — the bank of earth or sandbags along the back of a trench.

Parapet
parapetto — the bank of sandbags along the front of a trench, facing the enemy.

Pararhyme
pararima, rima consonantica — rhyme in which the consonants are the same and the vowel changes (*escaped / scooped*).

Remembrance
commemorazione, ricordo — the act of remembering the dead of war; Remembrance Sunday.

Trigger
causa scatenante — an event that sets off a process whose causes are deeper (n.); to set it off (v.).

War of attrition
guerra di logoramento — a war in which each side tries to wear down the other's men and materials.

War poetry
poesia di guerra — the poetry of the First World War by those who lived it, especially soldiers.

Soluzioni

1. C — 4 August 1914 (28 June: Sarajevo; 28 July: Austria-Hungary declares war on Serbia; 24 May 1915: Italy).

2. B — he died of sepsis on a French hospital ship off Skyros, 23 April 1915, on his way to Gallipoli.

3. D — *groined / groaned*: same consonants (gr-n-d), different vowel. A, B and C are full rhymes.

4. A — edited by Sassoon (with Edith Sitwell's help), published in December 1920, two years after Owen's death.

5. Brooke — "The Soldier" — 1914 · Owen — "Anthem for Doomed Youth" — 1917 · Rosenberg — "Break of Day in the Trenches" — 1916 · Ungaretti — *Il porto sepolto* — 1916 (Udine) · Marinetti — the Manifesto of Futurism — 1909.

6. a) F — it was the trigger; the long-term causes were alliances, militarism, imperialism and nationalism. b) F — he was killed on 4 November 1918, a week before. c) T (Military Service Act, January 1916). d) F — Italy was neutral in 1914 and entered the war on 24 May 1915. e) T (with the help of Edith Sitwell). f) T — 22 April 1915.

7. *Traccia:* War poetry is the poetry of the First World War written by those who lived it, especially soldiers. In 1914 poets such as Rupert Brooke wrote in a patriotic, idealistic tone: in "The Soldier" death abroad is a gift to England, rewarded by peace in heaven. After the great battles of attrition — the Somme in 1916, the use of gas — soldier-poets who had seen the trenches, such as Owen and Sassoon, turned to protest: "Dulce et Decorum Est" describes a gas victim and calls Horace's line "the old Lie". The change came from experience, from the scale of the losses and from the gap between the front and the newspapers at home. In Italy Ungaretti, a soldier on the Carso, also rejected heroic rhetoric. (c. 120 words)

8. a) Dust, i.e. his body, which will make the earth richer and turn that corner into England. b) Any four: birth, shape, awareness, flowers, ways to roam, English air, rivers, suns of home (sestet: thoughts, sights and sounds, dreams, laughter, friends, gentleness). c) The octave is about the body that becomes earth; the sestet about the heart, or soul, that gives back to eternity what England gave it.

9. a) *like old beggars under sacks*; *coughing like hags*. b) e.g. *hoots* or *gargling*. c) lines 15–16 (*He plunges at me…*). d) *you* (l. 17) and *My friend* (l. 25). *The old Lie* is Horace's claim that it is sweet and fitting to die for one's country, repeated to children to make them want to fight.

10. *Model:* Someone shouts that gas is coming, and the men rush to put on their awkward gas helmets just in time. One soldier is too slow: he shouts and stumbles as if he were burning. Through the foggy eyepieces of his own helmet, in a green light, the speaker sees him dying as if he were drowning. (55 words)

11. Octave (front): passing-bells → the anger of the guns; prayers → the rattle of rifles; choirs → the wailing shells; (bells and calls) → bugles from the shires. Sestet (home): candles → the light in the boys' eyes (tears); the pall → the paleness of girls' faces; flowers → the tenderness of patient minds; the blinds → each slow dusk.

12. *Model:* Although T1 and T3 are both sonnets about soldiers' deaths, they give opposite answers about what such a death means. Brooke's speaker imagines his own death as a gift: his body will make a foreign field "for ever England", and his heart will find peace "under an English heaven". Owen's soldiers, by contrast, "die as cattle", nameless, and the only rituals they receive are the noise of the guns and the silent grief of their families. Brooke's sonnet consoles, giving death a patriotic and religious

meaning; Owen's refuses consolation and replaces the funeral with the weapons that cause it. The same form thus serves idealism in 1914 and protest in 1917. (c. 115 words)

13. *Traccia:* Owen objects to the idea that dying in war is noble and sweet, because he has seen how men actually die — choking on gas, in mud and terror — and because the idea is taught to the young, who are then sent to die. Marinetti's manifesto glorifies war as a "hygiene", exactly the rhetoric Owen attacks; Ungaretti, like Owen, writes from beside a dead comrade and answers with pity and attachment to life, not glory, though in a very different form (short broken lines, no rhyme).

14. a) in · b) from · c) to · d) to flood · e) to · f) Owing to (*thanks to* only for a positive result).

15. a) for · b) on · c) of · d) to · e) hence · f) consequently / therefore / thus.

16. a) Owing to · b) resulted in · c) stemmed from · d) brought an end to / brought to an end (accepted: *brought about the end of*) · e) thereby making them.

17. a) caused **by** · b) resulted **in** · c) made the soldiers cough (or *caused the soldiers to cough*) · d) the reason **for** · e) led many readers **to** think · f) **Because of** / **Owing to** the gas (*thanks to* is positive).

18. *Possible answers:* a) The assassination at Sarajevo triggered the July Crisis, which was one of the immediate causes of the war. b) The naval race contributed to the tension between Britain and Germany and made a war more likely. c) It is often argued that Owen's poems, read after the war, helped to change the idealistic view of war in Britain.

19. *Possible answers:* The assassination of Franz Ferdinand led to an Austro-Hungarian ultimatum to Serbia. · Russia's general mobilisation resulted in a German declaration of war on Russia. · The murder at Sarajevo triggered the July Crisis. · As a result of the German invasion of Belgium, Britain declared war on 4 August. · Germany declared war on France, thereby turning the crisis into a war on two fronts.

20. a) Owing to the fog, the attack was postponed. b) The use of gas in the Great War contributed to the signing of the Geneva Protocol in 1925. c) Owen's anger stemmed from what he had seen in France; hence the bitter tone of his poems.

21. a) casualty · b) armistice · c) conscripts · d) memorial · e) shell · f) veterans.

22. a) in the most important and exposed position · b) was strongly criticised · c) asked him a great number of questions · d) a long effort to defeat a problem · e) refused to change their positions. Sentences: students' own.

23. a) conscription · b) remembrance · c) mobilisation · d) neutrality · e) casualties · f) horror (also *horrors*).

24. Open task. Check against the checklist: date with correct weekday (use a calendar), place, one person, at least four facts with sources, period voice without anachronisms, 200–250 words. *Assessment:* content and research 4 · organisation 3 · language and register 3.

25. *Model answer:* According to this chapter, chlorine is about two and a half times as dense as air, because its molar mass is about 71 grams per mole against 29 for air. That's why, when it was released, it flowed along the ground and sank into the trenches. As my chemistry textbook points out, chlorine reacts with water to form hydrochloric acid, so it damages the eyes and lungs. In the words of the chapter, a badly gassed man could in effect drown. I'd add that this explains Owen's image of drowning in "Dulce et Decorum Est".

26. a) B · b) B · c) C · d) B · e) C.

27. a) 1,775 metres · b) the (early) 1930s · c) (on the) Asiago plateau · d) tunnels · e) their mothers / their wives.

28. a) F — he saw it in 1916, during the war. b) T. c) F — accounts differ. d) T (oak from a tree at Hampton Court Palace). e) T. f) NG — the text does not say. g) F — she chose the coffin in Aquileia; the soldier was buried in the Vittoriano in Rome.

29. a) no known grave · b) (the destroyer) HMS *Verdun* · c) soil brought from France · d) January 1921 · e) eleven coffins · f) silent crowds.

30. *Traccia:* Describe the memorial and its purpose (remembrance of the dead of 1915–1918; almost every Italian *comune* has one). English: Owen's "Anthem for Doomed Youth" — the funeral rituals the soldiers never had — or the Cenotaph and the Unknown Warrior (1920). Italian: Ungaretti's *Il porto sepolto* and "Veglia"; the Milite Ignoto (1921). History: Italy's entry into the war (24 May 1915), Caporetto and Vittorio Veneto. Chemistry: chlorine and Haber. Close with a personal reflection on what remembrance means today.

31. *Traccia:* The sentence comes from the unfinished Preface to Owen's *Poems* (1920): the true subject is not heroism but the suffering of war, and poetry exists to make readers feel compassion and to warn them. Example: "Dulce et Decorum Est" (the gassed soldier; the old Lie). Links: Italian — Ungaretti, "Veglia" (pity and brotherhood in a broken form); history — the Somme and conscription, or the war memorials; science — the chemistry of chlorine; music — Britten's *War Requiem* (1962), which sets nine poems by Owen.