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| Valeria Petrocchi is professor of English Translation at SSML Carlo Bo University (Italy). Her research interests are mainly in English Literature, Comparative Studies and Translation Studies. Among her latest publications: *Domesticating or foreignizing Italian translations from the English? Italian interpretations of Thomas Hardy’s poem Drummer Hodge*. | | | |
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| **Your article** |
| **Storer Edward (Augustine)** |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| Edward (Augustine) Storer (1880-1944) British poet, critic, dramatist, journalist and translator. Founder and theorist of the first Imagism along with Thomas E. Hulme and Frank S. Flint. The first English translator of Luigi Pirandello’s dramas. Founder and editor of the little magazine dedicated to literary and art *Atys* in Rome (Italy), where he frequented the Italian avant-garde circles. |
| Abstract  Edward (Augustine) Storer (1880-1944) British poet, critic, dramatist, journalist and translator. Founder and theorist of the first Imagism along with Thomas E. Hulme and Frank S. Flint. The first English translator of Luigi Pirandello’s dramas. Founder and editor of the little magazine dedicated to literary and art *Atys* in Rome (Italy), where he frequented the Italian avant-garde circles.  Storer, Edward (Augustine) was a British poet, critic, dramatist, journalist and translator. Born in Alnwick (England) on 25 July 1880, he died in Weybridge (England) on 11 February 1944.  File: EdwardStorer\_portrait.jpeg  [Caption] Storer’s portrait by Enrico Prampolini in *Atys* (1920) 10, August: 2  After practising as a solicitor for few years Storer realised poetry was his main interest and in 1909 he founded Imagism along with Thomas E. Hulme and Frank S. Flint, but his sharp contrasts with Ezra Pound contributed to make him soon forgotten. His poetry was based on a mosaic of juxtaposed images in a concise and vivid language and the use of universal symbols. Storer meant to renew English poetry looking at both Hellenistic and British tradition but in a modernist perspective, thus sharing his conceptions with Hilda Doolittle and Richard Aldington. He translated Sappho, Asclepiades and Poseidippus for the *Poets’ Translation Series* edited by Richard Aldington as he was convinced epigrammatic poetry represented a perfect synthesis of modern and classical.  During his sojourn in London he collaborated to many journals, among them: *The New Age*, *The British Review*, *Poetry and Drama*, *The Egoist*, *The Commentator*, *Academy*, *The English Review* and *Broom*.  In 1916 Storer moved to Italy, where he lived from 1917 to 1941. In Rome he founded and edited the modernist literary and art journal *Atys – Foglio d’Arte e di Letteratura Internazionale/Occasional Broadsheet of Art and Literature* (1918-1921).  File: Atys\_frontpage.jpeg  [Caption] *Atys* (1919) 6, September: front page  The collaboration to *Atys* of renowned artists and authors from all over the world conveyed the little magazine a cosmopolitan feature: Enrico Prampolini, who was his main collaborator, Julius Evola, Pierre Reverdy, Paul Éluart, Marianne Moore Harriet Monroe, Aleister Crowley, Regina Miriam Bloch and Friedrich W. Bischoff, among many others. Storer was in contact with Italian painters and poets belonging to the second Futurism such as Filippo De Pisis, Francesco Meriano and Vittorio Orazi. *Atys* was adorned with refined woodcut illustrations by Raoul Dufy, Myron and Helen Nutting, Sonia Lewitska and others.  File: MyronNutting\_woodcut.jpeg  [Caption]Woodcut by Myron Nutting in *Atys* (1918) 2, December: 3  Storer established an ideological movement, not officially recognised, but which could be defined as a sort of liberal spiritualism in line with his concept of art meant as an “infinite-tending particle in human endeavour […] the voice of the soul seeking to speak through the web and mesh of surrounding flesh” 1.  During his stay in Italy Storer translated Italian writers and poets, contemporary and not (Poggio Bracciolini, Corrado Govoni, Giovanni Giolitti and others), thus playing the role of a very cultural mediator. In Storer’s programme to renew art and literature, the role of translation was pivotal to diffuse new authors as models for English writers. Storer personally met Luigi Pirandello and translated into English two dramas (*Six Characters in Search of an Author* and *Henry IV*) for the first time, thus contributing to spread out his works in the Anglo-Saxon countries.  From 1929 he worked primarily as a journalist for news agencies (Reuter’s, American United Press, British United Press) and Italian correspondent for *The Observer* and *Washington Times*. In 1938 Storer published his poems *The Young Bride* and *Rose of Persia* in *Fifty years of modern verse. An anthology* edited by John J. Gawsworth. After the outbreak of WWII, he returned to London where he collaborated with the BBC for broadcasts in Italian until his death.  List of Works  *Inclinations* (1907); *Mirrors of Illusion* (1908)*; The Mad Bird* (1909); *Leigh Hunt* (1911); *Peter the Cruel* (1911); *William Cowper* (1912); *Narcissus* (1913); *Helen* (1914); *Danae* (1917); *Terra Italica*. *Poems written in Italy* (1920); *I’ve quite forgotten Lucy* (1932). Translations: *Poems & Fragments of Sappho* (1915); *The Poems of Sappho* (1917); *The Windflowers of Asklepiades and Poems of Poseidippos* (1920); L. Pirandello, *Three Plays* (1922); G. Giolitti, *Memoirs of My Life* (1923); Anonimous, *Il Novellino* (1925); P. Bracciolini, *The Facetiae of Poggio and Other Medieval Story-tellers* (1928); P. Zappa, *Unclean! Unclean!* (1933).  Footnote  1 Storer, E. [1908] ‘An Essay-Poetry Narrative and Drama, Some other Considerations’, *Mirrors of Illusion*, London: Sisley’s, 84-85. |
| Further reading:  Petrocchi V. (2000) *Edward A. Storer, il poeta dimenticato – Dalla 'School of Images' ad “Atys”*, Napoli: Edizioni Scientifiche Italiane.  Petrocchi V. (2002) *Immagini allo specchio: traduzioni e traduttori agli inizî del Novecento*, Perugia: Guerra. |