

- reprinted in *Milton's "Lycidas": The Tradition and the Poem*, ed. C. A. Patrides (New York: Holt, Rinehart and Winston, 1961), p. 22; Edmund Blunden, "Some Seventeenth-Century Latin Poems by English Writers", *UTQ*, XXV (1955), 19.
2. In effect Logue has translated, not words by other words, but a convention by another convention. For a discussion of analogous problems in translating Greek comedy, see William Arrowsmith, "The Lively Conventions of Translation", in *The Craft and Context of Translation*, ed. William Arrowsmith and Roger Shattuck (New York: Doubleday), pp. 187-213. Other essays in this volume, and the Introduction in particular, explore further the need to find literary equivalents rather than literal translations.
 3. From a BBC script by William Arrowsmith, quoted by D. S. Carne-Ross, "Translation and Transposition", in *The Craft and Context of Translation*, p. 25.

THE WALL

Giuliano Dego

(Translated from the Italian of Salvatore Quasimodo)

Already on the stadium wall
 among the cracks and tufts of hanging grass
 lizards dart, like lightning;
 and the frog returns to the ditches,
 the ceaseless song of my distant village
 nights. You remember this place
 where the great star greeted
 our shadowy arrival. O love, how
 much time has fallen with the poplar leaves, how
 much blood into the rivers of the earth.