

trace in the Icelandic poetry. For anything resembling them we must look forward to the nineteenth century. (8) Many of the poems are extraordinarily modern in feeling. The hymns of Cynewulf might have been written by Crashaw. The sentiment of the *Wanderer* and the *Ruin* might belong to this century. The *Seafarer* has the same note of feeling for the sea which prevails in the sea-poetry of Swinburne and Tennyson. (9) There is no trace of any Norse influence or religion on early English poetry. Old Saxon poetry influenced the later English verse, but may itself have been derived from England. The poetry of natural description owes much to the Celtic influence which was largely present in Northumbria, but otherwise there is no Celtic note in early English poetry. There is a classic note. Virgil and other Latin poets were read by those whom Bæda taught, and the ancient models had their wonted power. The unexpected strain of culture, so remarkable in this poetry, must, I think, be due to this influence. (10) The greater part of this poetry was written in Northumbria, and before the coming of the Danes. This has been questioned, but it seems not wisely. The only examples of any importance outside of this statement are the war-lyrics in the *Chronicle* and that portion of the Cædmonic poems which it is now believed was translated from an Old Saxon original, probably in the time of Ælfred.

7. **The First English Poems.** — Our forefathers, while as yet they were heathen and lived on the Continent,