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VERNACULAR TRANSLATION AS ENARRATIO POETARUM: CÆDMON'S 'HYMN OF CREATION'

In the Middle Ages, interpreter was thought to be a poet, skilled in the art of composition; and an exegete, able to turn the enigmatic mode of the Scriptures into the human language. Medieval translation appertained to a hermeneutical performance, with the 'modus inveniendi' as its constituent part. This article aims at revealing the enigmatic mode of medieval translation in Cædmon's 'Hymn of Creation'. Cædmon, an unenlightened cowherd, miraculously acquired the gift to recite a Christian Song, which rendered the world 'as a Dive work of Art'. Cædmon is re–creating the original texts by imposing his 'enarratio poetarum' upon the Story of Creation as manifest in the 'Book of Genesis', the Latin 'Vulgate'. The novelty of the research lies in deciphering the 'enarratio poetarum' in Cædmon's 'Hymn of Creation' as a transformation from rhetorical poetics to hermeneutics, from the 'modus inveniendi' to the 'modus interpretandi', so that the Cædmonian 'artes poetriae' becomes inseparable from exegesis. Most previous research[1] focused on the poetic vocabulary, viz., the fusion of heroic Germanic idiom and Christian lore in the context of Anglo–Latin literature. Cædmon rendered the thirty one line of Genesis, the Act of Creation, into the nine–line 'Hymn of Creation', which embraces not only the Act of Creation, but adores the Creator by giving Him a variety of poetic names. By re–creating the text of the Scriptures Cædmon is becoming the 'fidus interpres' in the sense of faithful exegete.

KEY WORDS: medieval translation, medieval symbolism, hermeneutical performance, enarratio poetarum, allegoresis.

1. The medieval *artes poetriae* as exegesis

The medieval theorists of *artes poetriae*[1] adopted rhetorical model of translation as a form of rewriting, cf.: "The art of rhetoric, which encompassed notions of creative translation, provided an influence for the development of the *artes poetriae* in the medieval universities, which were to 'define poetry as a second rhetoric" (Badel 2000: 117).

In the medieval *artes poetriae*, the rhetorical invention through the rumination upon

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[1] The *artes* represented a branch of rhetorical and grammatical study, which adopted the Roman techniques designed for composing convincing arguments.

the text–the *modus inveniendi*–appertains to the hermeneutical performance–the *modus inveniendi*–in the tradition of *enarratio poetarum* (Copeland 1995: 160). Therefore, "the interpretative character of the medieval *artes poetriae* had become heavily influenced by the practice of *exegesis*, which involved writing an interpretational commentary on the Scriptures or classical texts" (Ibid 7). The term *hermeneutical performance* is characteristic of translation in the Middle Ages because of its contested status in the competition between grammar and rhetoric, the *modus interpretandi* and the *modus inveniendi*, the exegetical and the rhetorical functions (Ibid 35).

It was St. Augustine who remodelled the *modus inveniendi* into the *modus interpretandi* (Copeland 1995: 156). In his hermeneutical treatise *De doctrina christiana*, St. Augustine contemplates upon the enigmatic nature of signs, both verbal and non–verbal. The signs "used to indicate something else" appertain to symbols; "there are signs of another kind, those which are never employed except as signs: for example, words. No one uses words except as signs of something else; and hence may be understood what I call signs: those things, to wit, which are used to indicate something else. Accordingly, every sign is also a thing; for what is not a thing is nothing at all" (Augustine *On Christian Doctrine*, Book I, Ch. 2).

The hidden nature of words that become "symbols of something else" can be revealed by unveiling their enigmatic meaning; this *allegoria*[2] (cf. *The Allegorical Tradition*) can be understood "in a cluster terms: 'symbol' (*symbolon*), *hyponoia* ('under–meaning') 'enigma' (*aenigma*)" (Copeland and Struck 2012: 2). In the Middle Ages allegory was mostly verbal, calling for *exegesis*. *Aenigma* embraces to *symbolon,* "the encoded expression of a mystical or philosophical truth, a manifestation of transcendental meaning that is at once immediate and remote" (Ibid 3). In this way medieval symbolism had a double function: that of giving meaning to artworks and as a tool of hermeneutical analysis (cf. Medieval Theories of Aesthetics).

Moreover, Umberto Eco referred to two forms of medieval symbolism, that of metaphysical symbolism and universal allegory; metaphysical symbolism reveals the hand of God in the beauty of the world, while universal allegory deciphers the world as a divine work of art, "so that everything in it possesses moral, allegorical, and anagogical meaning in addition to its literal meaning" (Eco 2002: 56).

Allegory embraces two interrelated practices, viz., "a manner of composing and a method of interpreting" (Copeland and Struck 2010: 2). Allegorical interpretation or allegoresis referred to writing "with a double meaning": one meaning on the literal level and another, being evoked by the sensual perception, on the enigmatic level. Literally, allegory was understood as "a genre, a mode, a technique, or a rhetorical device or trope, related to metaphor and sometimes defined as *extended (or continued) metaphor*[3]*"* (Ibid

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[2] 'The Greeks also used another word *hyponoia* to describe a trope with a hidden meaning; Aristotle defines allegory as an extended metaphor. In this definition he was followed by Quintilian, one of the fathers of rhetoric; and later in his the *Etymologies* Isidore of Seville gives it its Latin name–*alieniloqium* or 'other speaking'.'

[3] The understanding of allegory as a metaphor came from Antiquity. Quintilian thought that 'continued metaphor develops into allegory." (Quintillian *The Institutes of Oratory* tr. H. E Butler 1953: 44) This idea was adopted and explained by Cicero: "When there is a subsequence of metaphors, the sense of the words is totally altered; thus, in this case when the Greeks speak of *allegoria* etymologically, this is correct; but logically, it would be better to follow Aristotle and range all these figures under the headings of metaphors.'

2). "Full comprehension of any allegory seems to be the consequence of the reader's sensing how many levels are involved. Even if there are ten levels and they are at odds with each other sometimes, this calculation can still theoretically be made and the allegory worked out. The process of explication, a gradual unfolding, is sequential in form. There is normally a gradual increase of comprehension, as the reader pursues the fable, and yet most allegories of major importance have ultimately very obscure images, and these are a source of their greatness" (Fletcher 2012: 72).

Allegorical interpretation as a way of translation[4] (Zuck, 1991) aimed at finding within obscure images a message that speaks to the reader's moral life and his longing for communion with God (cf. *Wellspring*). Scriptural exegesis encounters the following layers of interpretation: the *literal* level (grammar), the *tropological* level (moral, values), the *allegorical* level (a universal meaning) and the *anagogical* level (a message relevant to Christian spiritual salvation) (Delahoyde): "An example of how the fourfold sense was worked out during the Middle Ages is Gen. 1:3, 'Let there be light.' Medieval churchmen interpreted that sentence to mean (1) Historically and literally—An act of creation; (2) Morally—May we be mentally illumined by Christ; (3) Allegorically—Let Christ be love; and (4) Anagogically—May we be led by Christ to glory" (Tan 1993: 53).

With reference to these layers of interpretation, the medieval interpreter was able to transmit the enigmatic meaning of the sign encoded in the Scriptures.

2. The miracle of Cædmon

In his *Historia ecclesiastica gentis anglorum*[5] (*Bede's Ecclesiastical History of England*), the Venerable Bede (ca. 672—735) presented the story of Cædmon, an illiterate cowherd, who miraculously acquired the gift to recite a Christian Song of Creation into Old English verse: "Through his songs the souls of many were often enkindled to contempt of [this present] age and a desire for the heavenly life. And indeed, others too among the English people after him attempted to make religious poems; but no one could match his skill; for he himself learned the art of singing without being taught by anyone or receiving anyone's help: rather, he received freely from God the gift of singing" *(cf. Bede's Ecclesiastical History of England)*.

Bede treated Cædmon as a founder of the tradition of composing Christian narratives in the Anglo-Saxon verse. "Cædmon's Hymn becomes a poetic icon; a text with a special relationship to the divine, it defines the religious tradition in Old English poetry" (Wehlau 1994: 67). The manuscript of the *Historia ecclesiastica* rendered into the Old English language contains the *Hymn of Creation* in the West Saxon dialect (Marsden 2004: 77).

It was David the prophet who first composed and sang hymns (*hymnus*) in giving praise (*laudare*) to God; hence a hymn has to be pronounced and sung (Isidore of Seville 2010:

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[4] Origen's interpretive approach had a great influence on the development of the allegorical interpretation as a way of translation in the Middle Ages. Both Augustine and Philo treated *allegoresis* as a mode of Biblical interpretation.

[5] *'Cuius carminibus multorum saepe animi ad contemtum saeculi, et appetitum sunt vitae caelestis accensi. Et quidem et alii post illum in gente Anglorum religiosa poemata facere temtabant, sed nullus eum aequiperare potuit. Namque ipse non ab hominibus neque per hominem institutus canendi artem didicit, sed divinitus adiutus gratis canendi donum accepit.'*

65; 147). With reference to the context of early medieval monastic liturgy, "hymns were sung by members of monastic communities as part of the daily round of prayers which made up the Divine Office" (Lapidge 1996: 320–321).

The praise-motif in Cædmon's Hymn of Creation is enhanced by the application of rhetorical and exegetical strategies/functions.

3. The Cædmonian *eloquium figurae*

The Cædmonian *enarratio poetatum* embraces both *eloquium figurae* (cf. Isidore of Seville 2010: 58) 'figures of speech', such as alliteration, assonance, anaphora, and echoic; and *tropus* 'tropes' or *modus locutionum* 'modes of speech', such as formula, simile, and allegory, "with phonetic figures like alliteration, rhyme, assonance, but also commonly just repetitions or echoes of sequences with or without variations, the equivalence tokens are speech sounds, sound sequences, or distinctive features (phonetic components of speech sounds, e.g. voiced, continuant, sonorant, etc.)" (Watkins 1995: 29).

The text of Cædmon's Hymn of Creation followed the tradition of Anglo-Saxon poetic composition, with alliteration as a means to connect "half–lines" (Lapidge 1996: 257). Each line contained four stressed syllables, two of which fall before and two of which fall after the medial caesura:

Nu sculon herigean heofonrices weard	Now we must praise heaven–kingdom Guardian,
meotodes meahte and his modgeþanc,	The Measurer's might and his mind–plans,
weorc wuldorfæder, swa he wundra gehwæs,	The work of the Glory–Father, when he wonders of every one
ece Drihten, or onstealde.	Eternal lord, the beginning established.
He ærest sceop eorðan bearnum	He first created for the sons of the earth
heofon to hrofe, halig scyppend;	Heaven as a roof, holy Maker;
þa middangeard moncynnes weard,	Then middle–earth mankind's Guardian;
ece Drihten, æfter teode	Eternal Lord, afterwards made
firum foldan, frea ælmihtig.	For men the solid ground, Lord Almighty.
(Marsden 2004: 80)	(cf. *Cædmon's Hymn of Creation*)

The half lines are linked by alliteration and assonance, as in the ninth line [FIRum FoLdan ║ FREA ÆLmIhtig.] [The solid ground, ║ Lord Almighty/Eternal Lord]; or assonance and alliteration in the fifth line [hE ÆRest scEOp ║ EORðan bEARnum] [He first created ║ for the sons of the earth].

Echoic is a figure of speech, which frequently appears in the *Hymn*. "What we may describe as ECHOIC repetition is widespread in verse in many languages from all periods, down to the present" (Watkins 1995: 31). In Cædmon 's *Hymn,* the formula *ece Drihen* is echoed in the lines (4a) and (8a); the formula *heofonrices weard* (line 1b) is echoed by the formula *moncynnes weard* (line 7b); moreover, *meahte* (line 2a)–by *ælmihtig* (line 9b), and *sceop* (line 5a)–by *scyppend* (line 6b).

Structurally, the *Hymn* consists of two parts: the first four lines subsume an invitation to praise God; the subsequent lines reveal the grandeur of God's Creation in the hierarchical order: the heaven and the earth, the firmament and the solid ground. All the nine lines were tightly connected by seven epithets, which praise God by giving Him a variety of names; three epithets in the first four lines–*heofonrıces weard* 'heaven-kingdom Guardian', *meotod* 'the Measurer', and *wuldorfæder* 'the Glory–Father'; three more in the following lines–*halig scyppend* 'Holy Maker', *monncynnes weard* 'mankind's Guardian', and *frea ælmihtig* 'Lord Almighty'; and one–*ece Drihten* 'Eternal Lord'–is referred to in both sections. Two of the epithets are the formulae/formulaic kennings: *heofonrıces weard* 'heaven–kingdom Guardian' and *monncynnes weard* 'mankind's Guardian' (cf. Marsden 2004: 76).

The opening line of the *Hymn of Creation* begins with the praise–motif; the first person plural imperative is employed as an in invitation to take part in praising God: '*Nu sculon herigean…*' – 'Now we must praise…'. Within the three lines Cædmon speaks in the present tense; however in the fourth line there is a shift from the present to the past tense as a historical/temporal separation from the Scriptural narrative, the very moment of Creation. With the single phrase *or onstealde* 'the beginning established', which appears in the past tense, the poet–exegete marked the beginning as a definite point, which separated the temporality and the eternity. The imperative for praise ends with the alliterative pattern of the third line, viz., [WeoRc WuldoRfædeR,] ‖ [WundRa] 'the work of the Glory–Father', 'wonders' that reveals the grandeur of God's Creation.

4. The Cædmonian *modus locutionum*

In the *Hymn of Creation*, the poetic formulae embrace the following collocations: *heofonrices weard, monncynnes weard* with reference to the poetic formula *folces hyrde* 'shepherd of the people'; *eorðan bearnum* 'children of the earth', and *heofon and middangeard* 'heaven and middle–earth', 'the universe'. According to Quirk (cited in Lapidge 1996: 262),[6] "the formula is a habitual collocation, metrically defined, and is thus a stylization of something which is fundamental to linguistic expression, namely the expectation that a sequence of words will show lexical congruity, together with (and as a condition of) lexical and grammatical complementarity".

God is referred to by the formulae *heofonrices weard* 'heaven–kingdom Guardian', which is echoed by the formula *monncynnes weard* 'mankind's Guardian'; this kind of echoing appertains to medieval symbolism, whereas the sensuous world is perceived as a reflection of the intelligible world. In the *Hymn*, the Heavenly abode/Heaven is referred to not only as the intelligible world, yet as 'the Kingdom', which is similar to the earthly realms ruled over by the Anglo–Saxon kings. Inasmuch as God is the *weard* 'the guardian' of heaven', the earthly king is the protector of his people, the *folces hyrde* 'the shepherd of his people'. The repetition of the essential word–the *weard*–is known as anaphora.

The kenning *wuldorfæder*[7] (cf. *Bosworth–Toller Anglo–Saxon Dictionary)* ('the father of glory', 'the heavenly Father') is common in Christian tradition (line 3a); meanwhile

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[6]   Quirk, R. *Essays on the English Language, Medieval and Modern*. Bloomington, 1968, p. 2.

[7]   *Wuldorfæder;* in reference to earthly subjects *Woruldsceafta wuldor*, Exon. Th. 190, 16; Az. 74. *Hǽlo míne and wuldor (gloria) mín*, and of celestial or spiritual glory *Godes wuldor gloria Domini*, Lev. 9, 23. *Gode sý wuldor*.

"words such as *Dryhten* (cf. *Bosworth–Toller Anglo–Saxon Dictionary*)[8] ('lord', 'ruler') are perhaps being used in Cædmon's Hymn for the first time in a Christian context ('Lord')" (Marsden 2004: 76). 'Lord', 'ruler' is a common reference to the Anglo-Saxon kings. The reference to God as the *ece Drihten* suggests "a link reinforced by the use of a similar formula (but with differing focus) in lines 1b and 7b (*heofonrıces weard* and *monncynnes weard*)" (Ibid 77).

The kenning/formula 'mankind's guardian' appears in the context of heroic Germanic poetry. Hence, in *Völuspá, the Poetic Edda,* the formula *miþgarþs vëur* 'the warder of Midgard ('middle–earth')' refers to the warrior god Thor, who advanced against the Midgard serpent. The *eorðan bearnum* [9] (cf. *Lorehoard*) 'children of the earth' is another formula, common in the context of pagan Germanic poetry; it is also a kenning, with reference to humankind. The *eorðan bearnum* 'children of the earth' and *firum* 'men' function as indirect objects of *sceop* (created) and *teode* (made); man is represented as the dénouement of Creation.

5. The Cædmonian *allegoresis*

The Cædmonian *allegoresis* suggests the underlying meaning of 'a firmament' in the Story of Creation [10] (cf. the *Latin Vulgata*), viz., *heofon to hrofe* 'heaven as a roof', the trope known as simile. This rhetorical structure is calling for exegesis.

After having 'established the beginnings' *'or onstealde',* the Divine Providence, referred to as *meotodes modgeþanc* 'the Measurer's mind–plans', created habitation for the children of the earth: 'heaven as a roof' *'heofon to hrofe'*[11] (cf. West 2007: 342) and 'the solid ground' *'firum foldan'*. It is the Maker, the Divine Architect, who 'stretchest out' 'the heaven like a roof', an allusion to Psalm 103 (cf. the *Latin Vulgata*):

(1) *Benedic, anima mea, Domino: Domine Deus meus, magnificatus es vehementer.* (2) *Confessionem et decorem induisti, amictus lumine sicut vestimento. Extendens* caelum sicut pellem[12] (cf. *Chambers Murray Latin–English Dictionary* 2007: 517);

(1) Bless the Lord, O my soul: O Lord my God, thou art exceedingly great. (2) Thou hast put on praise and beauty, and art clothed with light as with a garment. Who stretchest out *the heaven like a pavilion*;

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[8] *drihten;* gen. *dryhtnes, dryhtenes*; m. I. a ruler, lord, prince; *dŏmĭnus, princeps Geáta dryhten* the Goths' lord, Beo. Th. 2973; B. 1484. *Eorla dryhten* lord of earls, Beo. Th. 4666; B. 2338. *Dryhten Higelác lord Higelac*, Beo. Th. 4005.

[9] 'In pagan Germanic reading, the Earth was understood as a Mother, whereas the Sky as a Father. Tacitus refers to the Earth Mother as Nerthus. "In other myths she is seen as mother Frigga, 'wife' of Odin and probably originally 'wife' of Tyr. However, whatever mythological names we ascribe to her, she is our Mother–the Earth Mother or *Erce*. She was recognised and called upon even into Christian times as the famous 11th century Erce Bot demonstrates: 'Erce, Erce, Erce, Earth Mother, may the Almighty Eternal Lord grant you fields to increase and flourish…'.'

[10] (6) Dixit quoque Deus: Fiat firmamentum in medio aquarum: et dividat aquas ab aquis. (6) And God said: Let there be a firmament made amidst the waters: and let it divide the waters from the waters.

[11] The image of the 'stony skies' is embedded in the etymology of the Old English heofon, cf. Gothic himinis, Proto-Germanic *hemena-, Indo–European *h2ekmōn in the meaning of both 'stone' and 'heaven'.

[12] cf. *pellis*–'a skin', 'hide': 1. (Lit.) 'used contemptuously of the human skin'. 2. (Transf.) 'of huts covered with skin'.

Both in the *Hymn* and the Psalm, the obscure image of 'the heaven' is rendered by unveiling the 'under–meaning', viz., 'the heaven as a roof', then more specific 'the heaven like a pavilion' (in the sense of 'the habitation'). Likewise the habitation ('the tabernacle'[13] (cf. the *Latin Vulgata*) alludes to the earthly abode as the mundane realm, being opposed to the heavenly realm. According to Ian Lancashire (cited in Leask 2000), on the literal level "Cædmon's Hymn has just two sentences, which can be summarised as follows: "Let me now praise God the Creator" (1–4), and "God created Heaven, earth, and man" (5–9)". Yet, in the *Hymn,* the world is rendered "as a Dive work of Art" (Ibid 2000).

Conclusions

Cædmon's *Hymn of Creation* is a medieval translation of *the Story of Creation*; it manifests itself as an exegetical rhetoric, with the *modus inveniendi* and the *modus interpretandi* as its constituent parts. The praise–motif in the *Hymn* is embellished by the application of *enarratio poetarum*, from the heuristic strategies–the rhetorical devices and composition–to the exegetical functions *(allegoresis)*. The allegorical interpretation (*allegoresis)* of the *Hymn* unravels the enigma: the Allegory of Creation, the *Agape* of God/His Divine Love, being revealed through the purpose of Creation: "He *first* created *for* the children of the earth heaven as a roof", and a call to praise and adore the Creator in the secret chamber of one's heart.

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[13] (9) juxta omnem similitudinem tabernaculi quod ostendam tibi, et omnium vasorum in cultum ejus. (9) According to all the likeness of the tabernacle which I will shew thee, and of all the vessels for the service thereof; Exodus 25:9.

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CÆDMON'O „SUKŪRIMO HIMNAS": VIDURAMŽIŲ VERTIMAS KAIP 'ENARRATIO POETARUM'

Santrauka
Straipsnyje atskleidžiama mįslingo Viduramžių vertimo kaip '*enarratio poetarum*' (poetinės egzegezės) samprata VIII a. anglosaksų poeto Cædmono „Sukūrimo himne". Cædmono vardą pirmą kartą mini Šv. Beda Garbingasis (*Venerabile*) savo veikale *Historia ecclesiastica gentis anglorum* (*Anglijos Bažnyčios istorija*). Šv. Beda pasakoja, kaip Cædmonas, neraštingas piemuo, įgijęs stebuklingų galių, gebėjo kurti Dievą šlovinančias giesmes. Devynių eilučių poetiniame „Sukūrimo himne" Cædmonas interpretuoja lotyniškos *Vulgatos* „Genezėje" atpasakotą Sukūrimo istoriją, atskleisdamas savo poetinį meną (*artes poetriae*) ir egzegetinę refleksiją. Tyrimo naujumas susijęs su keliais aspektais. Visų pirma, Cædmono „Sukūrimo himne" atsekamas retorinės poetikos virsmas į hermeneutiką, kai *modus inveniendi* (retorinis vertimo modelis) implikuoja *modus interpretandi* (hermeneutinę teksto interpretaciją). Antra, poeto retorinis menas nėra atskiriamas nuo poetinės egzegezės. Taigi „Sukūrimo himne" atskleidžiama Cædmono egzegetinė retorika. Įprastai mokslininkai apsiribodavo poetinio žodyno tyrimais arba referuodavo į krikščioniškų ir pagoniškų elementų samplaiką. Straipsnyje aptariamas adoracijos motyvas (*the*

paise motif). Savo himne Cædmonas garbina Sukūrėjo vardą, pasitelkdamas įvairias kalbos figūras – aliteraciją, asonansą, anaforą, bei tropus – epitetus, poetines formules ir alegorijas. Cædmoną galima laikyti vertėju-egzegetu, gebančiu atskleisti skaitytojui Šventojo rašto paslaptis.

REIKŠMINIAI ŽODŽIAI: vertimas Viduramžių epochoje, simbolizmas Viduramžių epochoje, hermeneutinis veiksmas, poetinė egzegezė*,* alegorezė.

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„HYMN O STWORZENIU" CÆDMONA: PRZEKŁAD ŚREDNIOWIECZNY JAKO 'ENAR-RATIO POETARUM'

Streszczenie
Artykuł zawiera analizę zagadkowego przekładu średniowiecznego jako formy *enarratio poetarum* (egzegezy poetyckiej) w „Hymnie o stworzeniu" Cædmona, staroangielskiego poety żyjącego w VIII w. Wiadomości o nim podaje tylko św. Beda Czcigodny (*Venerabilis*) w swojej historii Kościoła angielskiego (*Historia ecclesiastica gentis Anglorum*). Św. Beda opowiada, jak Cædmon, niepiśmienny pasterz, zyskał cudowny dar tworzenia pieśni wysławiających Boga. W 9-wersowym poetyckim hymnie Cædmon odtwarza historię o stworzeniu świata, opowiedzianą w księdze *Genesis* łacińskiej Wulgaty, prezentując swoją sztukę poetycką (*artes poetriae*) i refleksję egzegetyczną. Nowatorstwo badania dotyczy kilku aspektów. Po pierwsze, w „Hymnie o stworzeniu" Cædmona można prześledzić przekształcenie poetyki retorycznej w hermeneutykę – od *modus inveniendi* (retorycznego modelu przekładu) do *modus interpretandi* (hermeneutycznej interpretacji tekstu). Po drugie, sztuka retoryczna poety nie jest oddzielana od egzegezy poetyckiej. Tak więc w „Hymnie o stworzeniu" ujawnia się retoryka egzegetyczna Cædmona. Dotychczas naukowcy ograniczali się do badań nad słownikiem poetyckim lub analizowali połączenie elementów pogańskich i chrześcijańskich. W artykule omówiono motyw adoracji (*the paise motif*). W swoim hymnie Cædmon wysławia Stwórcę za pomocą różnych figur językowych – aliteracji, asonansu, anafory oraz tropów – epitetów, formuł poetyckich i alegorii. Cædmona można uważać za tłumacza-egzegetę, potrafiącego odsłonić czytelnikowi tajemnice Pisma Świętego.

SŁOWA KLUCZOWE: średniowieczny przekład, średniowieczny symbolizm, działanie hermeneutyczne, egzegeza poetycka*,* alegoreza.