Pollen On Your Nose

Calvin Seerveld
In 1997, my colleague Danie Strauss asked me to translate a beloved sonnet his grandfather-in-law wrote after having Danie’s mother fall asleep as a child on his lap. Finally I was able to translate the poem when my wife’s and my gentle friend George Reid passed from this life in December 2017.

Slaap — (Sonnet van D F Malherbe [1881-1969])

Wat is die slaap ‘n wondersoete ding!
Sag op haar bloue oë daal die vaak
soos maneskyn diep waterkuile raak
om daar te droom in silwer skemering.

Vir laas beef oor haar lippe ‘n fluistering:
“Nag, Pappie.” Ek merk hoe langsmaa hy ge-
naak,
wat drome soet tot werklikhede maak:
in vaderarms rus my lieweling.
Sluit so my oë, God, wanneer vir my
u Engel wenk ter laaste, lange rus
en ek van wilde woeling hier moet skei;
en sterke Hand deur duisternisse lei.
Sluit so my oë, God, as ek gaan rus.

SLEEP — (translated by Calvin Seerveld, 3-12 January 2018)

Miraculously sweet the gift of sleep!
Drowsiness drifts over her blue eyes
like moonlight touching water from the skies
with shimmers full of promises to keep.
I watch sleep slowly steal over her lips:
she whispers, “Good night, Daddy,” languidly
as dreams become her sweet reality.
Safe in my father arms my loved one slips.

Please close my eyes this way, O God, when
time
has come for me your winking angel knows,
to leave this agitated world behind,
and enter dreamingly Homeland repose.
Your mighty hand leads me where dark woes
cease,
so close my eyes now, God, to rest in peace.

The Petrarchan 8:6 line format of Malherbe’s Afrikaans sonnet Slaap has an incredibly softly pedaled sweetness in its iambic pentameter, with

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a very tight rhyme scheme (abbaabbcdecde). The tiptoe quiet of falling asleep is gently con
ettured by the slowly closing eyes of the child on the (grand)father's lap, as she whispers, “Night, Daddy,” and dreamy reality covers her eyes like moonlight shimmering on a deep pool of water.

This is the Way, says the poet, I pray, O God, You let me go Home: let a dreaming wink of an angel steal like a shadow over my face so that I pass by this world of troubled agitation, and “slip” into the homestead haven of safety and rest Your arms will provide.

To catch in English the Afrikaans gentleness, I let the “drowsiness drifts” and alliterated sibilants of “sleep slowly steal” with “she whispers” slide over “languidly” to “safe in my father arms” the loved one “slips.” “Slips” is the right word that mimics the Afrikaans’ charming, involuntary **slowness of yet suddenly falling** asleep.

The first English line, with double off-rhyme “sweet” and “sleep,” heightens its epigrammatic character and its role as leading summary exclamation of the whole sonnet. The quasi Shakespearian format of the English translated sonnet (4+4+4+2 lines, but abbcddcefgg rhyme) keeps the 8:6 format of content but allows the closing couplet to end the poem in pace requiescat, hinting that death is but a good, long restful sleep “safe in my Father’s arms.”

If you have ever been out on a summer night fishing in a row boat on The Great South Bay of Long Island, New York (the 5 mile wide water between the island and the reef, which separates the land from the Atlantic Ocean), you have seen the moonlight dance on the dark little waves and ripples and watched the mysterious green color in the water as the oars dip into the algae of the sea. There is a mysterious quiet in the warm darkness, as one listens to the lapping of the water against wood, like inducing sleepiness. So I dared alter the Afrikaans image of “diep waterkuile” (deep pools of water”) to the comparable phenomenon I know first hand. And then I introduce an echo of the silent resolve of Robert Frost’s man pausing in the road on a snowy night, then deciding to keep going sleepily, since he has “promises to keep.”

“Night, Daddy” reminded me of Christ’s pleading “Abba” in Gethsemane, to which Sylvia Plath’s angry “Daddy” poetic diatribe sounds an antithesis of breakage, clamor, and despair. Fathers who have provoked their daughter or son to anger have a curse to bear themselves, needing healing (Ephesians 6:4). The scene in the Afrikaans sonnet is almost too sweet, like Albert Anker’s children asleep on the top of the warm stove.

That is why the oxymoron of spinning to **safety** saves the poem from a saccharine domestic Idealism, especially when the last section turns over to face death. And I hear Walter Benjamin’s angel, who faces the wild turbulence of violent human history, nevertheless **winking** at us: for us, the future cataclysm at his back is really the blessing of Dvorak’s “Going home”! You are not lost, O grown-up child, but are prepped for a Homecoming, like that of Frost’s hired man:

**Home is the place where, when you have to go there,**

**They have to take you in.**

And this “Homeland” is the place where you really belong and shall flourish, dwelling in safety (Zechariah 8:4-5).

My earlier developed Romantic admiration for Lord Byron was always impressed by the anecdote that his last words before dying were the Greek expression, δεί με νῦν καθεύδειν (“Is it necessary for me now to rest?”). Life is such a gift of adventurous activity. But a Christian season-
we really belong, where we are “native,” the as-
signed place we are peacefully to rule.

Malherbe’s poem prompts me to wonder
whether we could not take Jesus and the apos-
tle Paul’s Scriptural word for “death” as being
“sleep” more childlikely as the comforting meta-
phoric truth, rather than treat it as simply a eu-
phemistic turn of speech.

The biblical idiom is fairly consistent. When
Jesus experienced the mourners wailing for
Jairus’ daughter, Jesus said, “She’s not dead, but
is sleeping” (οὐ ἀπέθανεν ἀλλὰ καθεύδει), and
then they laughed at him (Luke 8:49-56). Jesus
told his disciples, Lazarus “has fallen asleep”
(κεκοίμηται), when Jesus was meaning Lazarus
had “died” (ἀπέθανεν) [John 11:11-14]. Because
Christ was in fact raised from the dead, argues
Paul, those “who have fallen asleep in Christ,”
the saints who belong to Christ (ἐν τῷ χριστῷ),
shall be made alive (I Corinthians 15:20-23),
will surely rise up (ἀναστήσονται)...ahead of us
who are still breath-alive when Christ returns (I

The Bible’s revelation does not vaporize the
punishing anti-God evil reality of Death—“the
final enemy” (ἐσχάτος ἔχθρος, I Corinthians
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15:265)—but is telling all who can read and hear the good news with childlike faith that whoever believes in Jesus Christ (as the saving Son of God who died in our place), “even though he or she die, they shall live. Whoever lives and has faith in me (says Jesus) shall never die” (John 11:25-26).

You go into a deep sleep (medical doctor Holy Spirit-filled Luke writes in Acts 7:60 about the stoned Stephen) until Christ wakes you up out of the dust (cf. Daniel 12:2) by taking your hand and raising you up like Jairus’ daughter. The point of the Bible to anybody who is an adopted child of God is that Death is powerless to kill you. Jesus Christ’s death and resurrection means eventually even Death will be ended (Revelation 20:11-15).

That poetic truth is deeper and more certain than any Almanac detailed fact about the next eclipse of the moon. When the LORD God takes back the breath of life God gave me some 87 years ago, I want my children to tell any people sad about my passing, “He’s just sleeping now, waiting with Christ (σὺν χριστῷ εἶναι, Philippians 1:23), at home with the Lord (ένδημῆσαι πρὸς τὸν κύριον, II Corinthians 5:8)—singing—for the Lord to come back in glory.”

It’s important to mention that my children will not be professing the “soul sleep” doctrine. The right way to initially read and hear Scripture is not dogmatically—looking for doctrines to defend—but to read it literarily, poetically, you could say, since God’s booked Word is literature, telling us what to trust and how to live...and “die,” as God’s kids.

Let me illustrate what I mean with a fine poem by Polish believer Zbigniew Herbert (1924-1998), translated by the Dutch-American Alissa Valles:

**ON TRANSLATING POETRY**

Like a clumsy bumblebee he alights on a flower bending the fragile stem he elbows his way through rows of petals like pages of a dictionary he wants in

where the fragrance and sweetness are and though he has a cold and can’t taste anything he pushes on until he bumps his head against the yellow pistil and that’s as far as he gets it’s too hard to push through the calyx into the root so the bee takes off again he emerges swaggering loudly humming:

I was in there and those who don’t take his word for it can take a look at his nose yellow with pollen

Reading and interpreting Scripture is to be more like interpreting poetry than treating the Bible as if it be a legal document. And the Zbigniew Herbert poem about translating poetry is so wonderful because its understanding of the task remains itself elliptical, attesting to the impossibility of the endeavor, but rejoicing in the joy of the deed.

To leave a little mystery in one’s Bible-reading, but to have a splurge of happy gratefulness at the inside knowledge and certainty one has gathered from the happy holy struggle in listening to God speak in the Scriptures, is a great blessing. To treat the Bible as God-speaking literature, telling us over-all a true story does not lessen its God-breathed character (II Timothy 3:16-17), but intensifies its hope-giving lift to our trouble-impacted human lives. Who knows what the fantastic account of Matthew 27:50-53 means? And jailed Paul’s discouraged exclamation in Philippians 1:15-26 is not a license for suicide but a spirited testimony to the utter certainty of everlasting life (v.23) with Jesus Christ, come what may.

We go back to Malherbe’s sonnet on Slaap: to approach death can be Gethsemane-lonely, especially if it be attended by devilish pain. Not everybody reaches a patriarchal or matriarchal old age “full of years” and is quietly gathered to
be with one’s ancestors (cf. Genesis 25:7-10, Job 42:16-17). So it is wise, in my judgment, to reform the earlier worldly-wise poet Andrew Marvell’s (1621-1698) lines: if “at my back I always hear / Time’s wingèd chariot hurrying near,” that we robustly redeem the creatural life time each of us has been given (Ephesians 5:15-20, Colossians 4:5-6), bodily circumspect as a snake yet innocent as a dove (Matthew 10:16). And it is permissible, I believe, to pray to God to let you fall asleep safely in the arms of one who loves you, possibly hearing Psalm 90 read aloud, so you can be humming with pollen on your nose.

**PSALM 90** (An intercessory prayer of Moses, a man of God)

1  My Lord, You have been our At-home in every generation.
2  Before mountains got born, before earth, this earth was begun,
   from ever and for ever You are GOD!
3  You let men and women turn back to dust;
   You say, “Go ahead back [to dirt,] you sons
   and daughters of Adam!”
4  I know, a thousand years look like yesterday
   to You, a day past;
5  You flash flood them away like a [brief] watch
   in the night.
   People are a dream, like a plant which sprouts
   up early one morning,
6  breaks ground early on a morning, blossoms
   full,
   by cool of the evening is withered and dead,
7  so we [seem] to disappear...under your anger?
   worn out by your passionate pace....
8  You have set our guilty, dirtiest deeds in front
   of You.
   You set our most secret sins right in front of
   your shining, glorious [expectant] face—
9  Is that why!? all our days get gone, all our years vanish like a startled sign
   —because of your terrible, jealous anger?
10 We get seventy years of days (if you are extra
   strong, maybe eighty),
   but what one boasts of in them is really trou-
   blesome labour and vanity
   because hip-hop hurriedly it is gone, and we
   flit along.
11 Who truly understands the solid strength of
   your anger!?
   Who is awe struck at your terribly jealous an-
   ger!?
12 Teach us to keep track of our days in such a
   way that our heart becomes knowing, wise.
13 Come on back, LORD God!—how long will
   You wait?
   Come on back, and mercifully comfort us,
   your servants!
14 [Like] at a [new] day breaking, fill us so fully
   of your gracious faithfulness
   that we simply laugh out loud, merrily enjoy
   ourselves the rest of our life!
15 Make us laugh for just as many days as you
   made us cry, humiliated.
   [Make us happy, Lord,] for just as many years
   as You had us suffer evil.
16 Show us, your servants, your wonderful acts
   [again]!
   and let our children see your glorious power!
17 May the gentle laugh of the Lord, our God,
   rest upon us,
   And the workings of our hands,
   You will bring that further for us, will you
   not?
   Yes, the work of our hands, establish it solidly,
   [Lord]!
   (translated by Calvin Seerveld, 1972 AD)