



For this presentation, I am deeply indebted to the scholars who have so kindly gave of their time and knowledge and allowed me to use some of their work. A dwarf on giants' shoulders sits that much closer to the stars! Special thanks to Adib Masumian and Drs. Bijan Masumian, Shahrokh Monjazez, John Wiegley, Stephen Lambden, Julio Savi, and Robert Stockman for use of their published work and class notes on the *Rashh-i-'Amá* and for multiple conversations on the subjects of its development and language.

I have included three items in this packet:

- 1) What I did with the *Rashh-i-'Amá* in creating it “In Living Color, including the color coding for the different sorts of images” along with comments on the images I had identified but didn't have time to get to in the talk.
- 2) A copy of the *Rashh-i-'Amá* not color coded so you can try yourself this idea of color coding.
- 3) With Adib Masumian's permission, his wonderful project that compared the extant English translations in so comprehensible a way. All I have done is added in newer translations for those of the translators I could contact. With a work like this with this many extant (18) texts, I find it of value to see the way the translations themselves grew over time.

In case the reader has missed this, this work has symbol after symbol and metaphor after metaphor. Working from the translation in *Call of the Divine Beloved* but referencing other translations where the sort of metaphor wasn't quite clear, I've gone through and color coded the entire poem based on what sort of symbolism is being used in nearly every phrase. There is a massive amount of information imparted in these 20 couplets, and I hoped teasing out the sorts of images used would make the poem a little more manageable for the beginning reader. Here is what I found. A discussion follows.

- 1 'Tis from **Our rapture** that the **clouds of realms above are raining down**; 'Tis from **Our anthem** that the **mysteries of faith are raining down**.
- 2 Upon the **Eastern wind Cathay's entrancing musk** doth waft; This **sweetly scented breeze** from **Our curling locks** is **raining down**.
- 3 **The day-star of adornment** hath **dawned forth** above the **face of God**; Behold that **mystic truth** which from **His Countenance** is **raining down**.
- 4 The **sea of purity** hath from the **wave of true reunion** surged; This **precious, rare bestowal** from **Our rapture** is **raining down**.
- 5 The **treasuries of love** lay hid within the very heart of Fárs; From out this **treasure trove the pearls of faithfulness are raining down**.
- 6 The **splendour of the rose** doth bring the **ecstasy of choicest wine**; This **subtle music** from the **ringing tones of Lordship** is **raining down**.
- 7 The **trumpet-blast of Judgment Day, the joyful bliss of heaven's call**— Both at a single **breath**¹ are from the **firmament** now **raining down**.
- 8 **The Day of "I am He"** is made to **shine resplendent** from **Our face**; **The Age of "He is He"** from out **Our flowing cup is raining down**.
- 9 From out the **fountain of Our heart** hath God's **celestial river** flowed; This **cup of honeyed nectar** from **Our ruby lips** is **raining down**.
- 10 **The Day of God** hath been fulfilled, for lo, **the Lord hath been unveiled**;² **This wondrous message** from the **melody of Tá'** is **raining down**.
- 11 Behold Bahá's **outpouring grace**, the bounty of **the clouds above**, Which, merged into a **single song**, in **God's own voice** is **raining down**.
- 12 Behold the **Lord's leviathan**, behold **His sacred countenance**; Behold the blessings of the **heart** that from **His throne** are **raining down**.
- 13 Behold the **Palm of Paradise**, behold the **warbling of the Dove**; Behold the **glorious hymns** that in **the purest light** are **raining down**.
- 14 Behold the **soul-entrancing song**, behold the **beating of the drum**, Behold the **sacred rhythms** that from **Our hand** are **raining down**.
- 15 Behold the **Countenance Divine!** Behold the **Maid of Paradise!** Behold the **grace upon the world** from **Our own presence**³ **raining down**.
- 16 Behold the **everlasting Face!** Behold the **chalice-bearer's charm!**⁴ Behold the **crystal draught** that from **Our brimming cup** is **raining down**.
- 17 Behold the **fire of Moses**, see **His hand** that **shineth white**; Behold the **heart of Sinai**—from **Our hand** all **raining down**.
- 18 Hear ye **the sotted lovers' sighs**, behold **the garden blooming fair**; Behold **the bliss** that from **His presence** in your midst is **raining down**.

¹ Persiabic "'amá"

² The sense from all of the other translations was that what was being unveiled was the Lord's face.

³ Also "'amá"

⁴ The sense here is "face."

19 Behold the **radiant face of Há'**, behold **the beauteous robe** of **Bá'**; Behold **the Lordly grace**⁵ that from **Our Pen** is **raining down**.
20 The **vessel** of the **Advent** this, the **clouds of limpid waters** these; The **trill of songbirds** this, from **Our fleeting Wellspring** **raining down**.

Key (including the number of images)

Bodily Images: 20

Sensory Images (other than music): 3

Vessels: 5

Precious Treasures: 10

Water images: 30 (19 if we omit "is raining down")

Spiritually Metaphorical images: 23

Musical images: 10

Celestial Images: 10

Discussion

When the poem is color-coded like this to tease out different sorts of images, little is left beyond the imperative "Behold!" but a handful of adverbs, conjunctions, and prepositions. This poem contains several of what are, for Bahá'ís, the metaphorical images to end all metaphorical images—the Maid of Heaven and the Pen—plus several images brought forward from the older faiths—the Burning Bush, the Judgment. Of particular interest are several stanzas that combine images from many of the eight categories I chose: 19, for instance, includes six of the eight in one stanza. Let's look at a few of the more frequently mentioned types of images.

Water. Without water, there is no life. Water has been a powerful symbol throughout the history of Western religion. The ancient Hebrews had purification rituals like the *mikveh* that are still employed today. This morphed into the baptism of the Christians. Muslims and Bahá'ís perform ablutions when they pray. The poem brings in many lovely images of water. Not only are elements of the grace of God raining down in every stanza, we have seas of purity, waves of reunion, fountains, and crystal draughts. The clouds themselves, as we have discussed, are symbols of God's grace and hidden reality.

Bodily Images. Most of these are typical and self-explanatory. Two—hair and lips—might require a little explanation for the Western reader. The hair of a divine figure has a long history in world mythology. From the Hebrew Bible, Samson, not divine but a Judge dedicated from the womb to God, had prodigious strength that grew as his hair grew but vanished when he was shorn. In the Buddhist traditions of Southeast Asia, the Earth Mother came to the Buddha's aid when He confronted Mara:

The Bodhisattva was sitting in meditation on his throne under the Bodhi Tree, Mara, the Evil One, was jealous and wanted to stop him from reaching enlightenment. Accompanied by his warriors, wild animals and his daughters, he tried to drive the Bodhisattva from his throne. All the gods were terrified and ran away, leaving the Bodhisattva alone to face Mara's challenge. The Bodhisattva stretched down his right hand and touched the earth, summoning her to be his witness. The earth deity in the form of a beautiful woman rose up from underneath the throne and affirmed the Bodhisattva's right to occupy the vajrisana. She twisted her long hair, and torrents of water collected there from the innumerable donative libations of the Buddha over the ages created a flood. The flood washed away Mara and his army, and the Bodhisattva was freed to reach enlightenment.⁶

⁵ The sense from the other translations was that this was a musical image.

⁶ Meng Prang, Buddhist Institute, Phnom Penh, February 1996.

In the Chinese epic *Journey to the West*, the Monkey King, among his other divine abilities, can summon an army using a hair plucked from his scalp or perform a feat we find in a number of other mythologies: use his hair to create a clone of himself (so, really, using a god's hair to create another god.)

Anything streaming from the lips of a divine entity suggests saliva, which also has some remarkable properties. In the Gospels, Jesus uses his own saliva several times to heal both blindness and deafness. In Mark 7:33, people brought Him a deaf man who could hardly talk. Jesus put his fingers into the man's ears. Then he spit and touched the man's tongue, curing both the deafness and the difficulty speaking. Later, Jesus healed a blind man by spitting on His eyes (Mark 8:23). In John 9:6, Jesus mixes His saliva with dirt and places the resulting mud on the eyes of a second man, this one blind from birth. (To be fair, in both stories of curing the blind, even Jesus has to try twice to cure the blindness completely.)

Music. Because music. But seriously, the great bards of mythology motivated their magic with the sung word, with or without instrumental accompaniment. In Greek mythology, the bard Orpheus essentially sang and played his wife out of the Greek underworld. Music or the chanted word figures into the creation myths of many cultures. Here is a glimpse of part of the Hopi creation narrative:

And then it came about that these Two had one Thought and it was a mighty Thought -- that they would make the Earth to be between the Above and the Below where now lay shimmering only the Endless Waters. So they sat them side by side, swaying their beautiful bronze bodies to the pulsing music of their own great voices, making the First Magic Song, a song of rushing winds and flowing waters, a song of light and sound and life.⁷

Drawing largely on Finnish mythology but attempting to develop a home-grown mythology for England, JRR Tolkien wrote one of the most stirring creation stories in all of literature. Eru Iluvatar (God) sings Creation into being. His angelic helpers join him in this great music, their melodies and harmonies becoming realized as the physical Creation takes shape. What better images to invoke in a poem about God's New Creation?

⁷ David Leeming, *The World of Myth*, Oxford University Press, Oxford, 1990

And now it's your turn! What sorts of images do you see repeating in this unusual poem? Can you draw further connections to the text as we discussed it in the video? Can you find other religious uses of these images? Use your imagination and let me know how it goes!

1 'Tis from Our rapture that the clouds of realms above are raining down; 'Tis from Our anthem that the mysteries of faith are raining down.

2 Upon the Eastern wind Cathay's entrancing musk doth waft; This sweetly scented breeze from Our curling locks is raining down.

3 The day-star of adornment hath dawned forth above the face of God; Behold that mystic truth which from His Countenance is raining down.

4 The sea of purity hath from the wave of true reunion surged; This precious, rare bestowal from Our rapture is raining down.

5 The treasuries of love lay hid within the very heart of Fárs; From out this treasure trove the pearls of faithfulness are raining down.

6 The splendour of the rose doth bring the ecstasy of choicest wine; This subtle music from the ringing tones of Lordship is raining down.

7 The trumpet-blast of Judgement Day, the joyful bliss of heaven's call— Both at a single breath are from the firmament now raining down.

8 The Day of "I am He" is made to shine resplendent from Our face; The Age of "He is He" from out Our flowing cup is raining down.

9 From out the fountain of Our heart hath God's celestial river flowed; This cup of honeyed nectar from Our ruby lips is raining down.

10 The Day of God hath been fulfilled, for lo, the Lord hath been unveiled; This wondrous message from the melody of T̄á' is raining down.

11 Behold Bahá's outpouring grace, the bounty of the clouds above, Which, merged into a single song, in God's own voice is raining down.

12 Behold the Lord's leviathan, behold His sacred countenance; Behold the blessings of the heart that from His throne are raining down.

13 Behold the Palm of Paradise, behold the warbling of the Dove; Behold the glorious hymns that in the purest light are raining down.

14 Behold the soul-entrancing song, behold the beating of the drum, Behold the sacred rhythms that from Our hand are raining down.

15 Behold the Countenance Divine! Behold the Maid of Paradise! Behold the grace upon the world from Our own presence raining down.

16 Behold the everlasting Face! Behold the chalice-bearer's charm! Behold the crystal draught that from Our brimming cup is raining down.

17 Behold the fire of Moses, see His hand that shineth white; Behold the heart of Sinai—from Our hand all raining down.

18 Hear ye the sotted lovers' sighs, behold the garden blooming fair; Behold the bliss that from His presence in your midst is raining down.

19 Behold the radiant face of Há', behold the beauteous robe of Bá'; Behold the Lordly grace that from Our Pen is raining down.

20 The vessel of the Advent this, the clouds of limpid waters these; The trill of songbirds this, from Our fleeting Wellspring raining down.

The Rashh-i-‘Amá: A Comparison of Provisional Translations

Compiled by Adib Masumian

May 2012 (updated 2021 by Karen Anne Webb)

There is a study outline for this Tablet available on the Bahai-Library site [here](#). In the same vein, there are relevant notes by Ismael Velasco and Julio Savi available [here](#). Lastly, for those who know Italian, Julio Savi has provided a complete translation of the poem [here](#).⁸

What follows is a table⁹ of provisional translations of the Rashh-i-‘Amá, in chronological order, conducted by Stephen Lambden (1984, rev. 2006),¹⁰ Bijan Masumian (1992, rev. 2012),¹¹ Juan Cole (1999),¹² Ramin Neshati (2001),¹³ Shahrokh Monjazez (2004),¹⁴ and John Wiegley (2011).¹⁵ All notes and annotations present in the respective original translations have been kept intact and reproduced in this document as endnotes. Contextual notes by the present author have been incorporated as footnotes. Updated translations were added for a presentation for the ABS summer program 2021 by Webb. To demonstrate the evolution of the translations, she has added the later translations *in italics* rather than replacing the older material. (Lambden, Masumian, and Wiegley responded to the request for any updated translation. Contact attempted and failed with Cole and Neshati.) Date of newer translations is 2013 for Masumian, 2020 for Wiegley, and 2020 (and, to some extent, ongoing) for Lambden

The present author would also like to suggest that readers be on the lookout for a forthcoming translation of the Rashh-i-‘Amá by Franklin Lewis.

Some of these authors have translated the title of the poem differently:

Stephen Lambden: Sprinkling of the Cloud of Unknowing/*Theophanic Cloud*

Bijan Masumian: Sprinkling of the Cloud of Unknowing

Juan Cole: Sprinkling of the Cloud Beyond Being

Ramin Neshati: Tablet of the Mist of the Unknown

Shahrokh Monjazez: (none)

John Wiegley: (none)

The following is the source material for each translation:

⁸ Also available in print: "Opinioni Baha'i" Vol. 30, n. 1 (2006). I am grateful to Francesco Cappellari for showing this source to me.

⁹ Many thanks to Hajir Moghaddam for providing me with the basic structure of the table included here.

¹⁰ <http://www.hurqalya.pwp.blueyonder.co.uk/BAHA'-ALLAH/rashh-i-%20%60ama'/Rashh3.htm>

As noted above, Dr. Lambden did translate the Rashh-i-‘Amá in 1984 (*Bahá'í Studies Bulletin* 3:2 [Sept. 1984]), but it was based on the *Má'idiy-i-Ásmání* version. I have only included the later version here, based on *Safíniy-i- 'Irfán*, since it is the edition preferred by the Bahá'í World Centre.

¹¹ Published in a 1992 issue of *Deepen Magazine*. The source material for the original translation was the reproduction found in *Má'idiy-i-Ásmání*, also used here by Juan Cole, which was later discovered to be at slight variance with a later edition published in *Safíniy-i- 'Irfán*. Dr. Masumian revised his translation in 2012 to reflect the more complete text found in *Safíniy-i- 'Irfán*.

¹² http://whoisbahauallah.com/explore/index.php?option=com_content&task=view&id=16&Itemid=50

¹³ http://bahai-library.com/bahauallah_rashh_ama_neshati

¹⁴ Unpublished; not available online. Translation presented at the Association for Bahá'í Studies conference in Calgary, 2004. It should be noted that Dr. Nosratollah Mohammad-Hosseini played a key role in the refinement of Dr. Monjazez's translation.

¹⁵ <http://johnwiegley.com/translation-of-rashh-i-ama/>

Stephen Lambden: *Safīniy-i- 'Irfān* (Darmstadt: Mu'asisiy-i-'Aṣr-i-Jadīd, 1999), Book 2, p. 59.¹⁶

Bijan Masumian: Ibid.

Juan Cole: 'Abdu'l-Ḥamīd Ishraq-Khavarī, *Má'idiy-i-Ásmání* (Tehran, Mu'asisiy-i-Millí-i-Maṭbú'át-i-Amrí, 129 B.E. [1972-73]), vol. 4, pp. 184-186.

Ramin Neshati: *Safīniy-i- 'Irfān* (Darmstadt: Mu'asisiy-i-'Aṣr-i-Jadīd, 1999), Book 2, p. 59.

Shahrokh Monjazeb: Ibid.

John Wiegley: Ibid.

Bahá'u'lláh, *Call of the Divine Beloved: Selected Mystical Works of Bahá'u'lláh*. Haifa: Bahá'í World Center, 2018. (noted as *CODB*) (Note this translation attempts to preserve what is mainly an iambic octameter rhythmic structure with each line ending with “mírízad/raining down.” Dr. Monjazeb reminds us that the original Persian text that the BWC has used “is different and unpublished from the other published two sources used by all the provisional translators.”¹⁷ (Inserted by Karen Anne Webb, 12/9/20)

¹⁶ A personal communication from Dr. Lamden indicates he has used the , *Má'idiy-i-Ásmání* as well as a number of the other extant texts (18 as of this writing). Notes may be found at <https://hurqalya.ucmerced.edu/node/79>.

¹⁷ Personal communication from Dr. Monjazeb, 6/19/21

Translation Table

Stanza 1	
رشح عما از جذبۀ ما میریزد	
<i>Transliteration</i>	<i>rashh-i-'amá az jadhbiy-i-má mirírad</i>
Lambden	On account of Our rapture the sprinkling of the Cloud of Unknowing rains down; <i>On account of our Rapture the sprinkling of the Theophanic Cloud rains down.</i>
Masumian	The cloud of the Divine Essence doth sprinkle from Our rapture
Cole	Our passion caused the cloud beyond all being to begin to sprinkle down;
Neshati	Our charm bids waft the Mist of Unknown
Monjazez	A gentle Outpour is descending from 'the Hidden and Unknowable Essence of God' ¹ through Our captivating Self
Wiegley	The pre-eternal Reality poureth forth from Our ecstasy! <i>The Eternal Cloud rains down with Our joy;</i>
<i>CODB</i>	'Tis from Our rapture that the clouds of realms above are raining down
سِرِّ وفا از نغمۀ ما میریزد	
<i>Transliteration</i>	<i>sirr-i-vafá az naghmiy-i-má mirírad</i>
Lambden	the mystery of fidelity pours forth from Our Melody. <i>The Mystery of Fidelity pours forth from Our Melody.</i>
Masumian	In Our melody are the secrets of the Covenant revealed, <i>Our Divine Melody revealeth the Secrets of Fidelity</i>
Cole	Our melody has led the mystery of all fidelity to gain renown.
Neshati	Mystery of fidelity thus flows from Our tone
Monjazez	The Mystery of God's Covenant is streaming forth from Our melodious Chant.
Wiegley	The secret of fidelity issueth forth from Our song! <i>The secret of fidelity resounds in Our song.</i>
<i>CODB</i>	'Tis from Our anthem that the mysteries of faith are raining down.

Stanza 2

از بادِ صبا مشکِ خطا گشته پدید

<i>Transliteration</i>	<i>az bād-i-ṣabā moshk-i khaṭā gashtih padīd</i>
Lambden	The Musk of Cathay hath appeared from the Zephyr; <i>The musk of Cathay hath appeared from the Zephyr;</i>
Masumian	The divine musk-laden breeze is wafting from the east <i>The Musk of Cathay hath appeared from the easterly wind</i>
Cole	The east wind spread abroad China's perfume;
Neshati	The east wind, musk-laden, from Cathay whirls
Monjazeb	From the easterly wind there hath appeared the Musk of Cathay; ⁱⁱ
Wiegley	From the east, a zephyr wafts the musk of Cathay; <i>The wind of Sheba carries the musk of Cathay:</i>
<i>CODB</i>	Upon the Eastern wind Cathay's entrancing musk doth waft, ¹⁸

وین نفعه خوش از جده ما میریزد

<i>Transliteration</i>	<i>vin nafhiy-i-khush az ja'diy-i-má mirizad</i>
Lambden	this Sweet-Scented Breeze wafts down from Our Ringlet. <i>this Sweet-Scented Breeze wafts down from Our Ringlet.</i>
Masumian	From Our ringlets doth this sweet melody appear. <i>From Our ringlets doth waft this sweet-scented breeze.</i>
Cole	our tresses have diffused the fragrant gale.
Neshati	Its scent so sweet streams forth from Our curls
Monjazeb	And 'tis from Our curling Locks that this Sweet-Scented Breeze is wafting.
Wiegley	Nay, this gentle breeze doth flow from Our locks! <i>a gentle fragrance that flows from Our locks.</i>
<i>CODB</i>	This sweetly scented breeze from Our curling locks is raining down.

¹⁸ One of three instances of septameter

Stanza 3

شمس طراز از طلعتِ حقّ کرده طلوع

<i>Transliteration</i>	<i>shams-i-ṭarāz az ṭal‘at-i-ḥaqq kardih ṭulú‘</i>
Lambden	The Ornamented Sun hath arisen from the Countenance of the True One. <i>The ornamented Sun hath arisen from the Countenance of the True One;</i>
Masumian	The Sun of adornment hath risen from the Countenance of God, <i>The Sun of Adornment hath risen from the Countenance of the True One,</i>
Cole	The countenance of truth caused the shining sun of ornamentation to unveil;
Neshati	The ornamented sun from the True One hath risen
Monjazeb	The adorning Sun [of the All-Glorious] hath dawned [and is beaming] from the Countenance of His Manifestation of Truth;
Wiegley	The adorning Sun dawneth from the countenance of the True One; <i>A gleaming Sun doth beam from Our countenance;</i>
<i>CODB</i>	The day-star of adornment hath dawned forth above the face of God;

سِرّ حقیقت بین کز وجههٔ ثا میریزد

<i>Transliteration</i>	<i>sirr-i-ḥaqqat bín kaz vjhiy-i-thá mírízad</i>
Lambden	See thou that the Mystery of Reality rains down from [the letter] "Th" (Thā) <i>See thou that the Mystery of Reality rains down from Our Face!</i>
Masumian	Behold the divine secrets that are revealed from Our face. <i>Behold the Secrets of Truth that pour down from the Face of the Fruit (Manifestation) of God.</i>
Cole	Behold, from our direction the head of reality becomes now manifest!
Neshati	Mystery of reality from Our visage doth blazon
Monjazeb	Behold how the Mystery of God [hitherto concealed, now re]manifested in <u>Thá!</u> ⁱⁱⁱ
Wiegley	Behold the essence of Truth, streaming from the face of Thá! <i>what secrets of truth shine from Our face!</i>
<i>CODB</i>	Behold that mystic truth which from His Countenance is raining down.

Stanza 4

بحر صفا از موج لقا کرده خروش

<i>Transliteration</i>	<i>bahr-i-ṣafá az mowj-i-liqá kardih khurúsh</i>
Lambden	Out of a Wave of the Ocean of the encounter with God the Sea of Purity hath cried out <i>Out of a Wave of the Ocean of the Meeting with God the Sea of purity has cried out;</i>
Masumian	The ocean of sanctity is surging with the waves of His presence, <i>The Ocean of Sanctity roareth from the surging of the Divine Presence</i>
Cole	The wave of the divine encounter made the sea of purity cry out with zest;
Neshati	The sea of purity roars from waves of rapture
Monjazeb	The Wave of 'attainment unto the divine Presence' ^{iv} hath stirred up the Sea of Purity to cry out;
Wiegley	The sea of purity crieth out as a wave from His Presence; <i>The sea of purity surges in waves of reunion,</i>
<i>CODB</i>	The sea of purity hath from the wave of true reunion surged;

وین طرفه عطا از جذبۀ ها میریزد

<i>Transliteration</i>	<i>vín ṭurfih 'atá az jadhbiy-i-há mirízad</i>
Lambden	On account of the rapture of the letter hā this Precious Favor pours forth. <i>On account of Our rapture this Precious favour pours forth</i>
Masumian	From Our rapture is this bounty made manifest. This Precious Favor poureth down from the rapture of God's Selfhood
Cole	Munificence then winked with coquetry because our heart's rapture is so sincere.
Neshati	This gift bestowed from His essence We capture
Monjazeb	And 'tis from Há's ^v captivating Self that this 'wondrously rare Favour' ^{vi} is raining down.
Wiegley	This token of His favor descendeth from the rapture of Há! <i>casting forth precious gifts through our joy.</i>
<i>CODB</i>	This precious, rare bestowal from Our rapture is raining down.

Stanza 5

گنجینه حبّ در سینه فا گشته نهان

<i>Transliteration</i>	<i>ganjīniy-i-ḥubb dar sinīy-i-fā gashṭih nahán</i>
Lambden	The Treasury of Love appears hidden in the breast; (none)
Masumian	(none)
Cole	(none) ¹⁹
Neshati	Love's treasures lie hid in the bosom of Fars
Monjazez	The Treasure [trove] of [God's] love hath remained concealed in the breast of Fá; ^{vii}
Wiegley	This treasure of Love remaineth hid in the land of Fá; <i>A treasury of love lies nestled in the breast of Fá,</i>
<i>CODB</i>	The treasures of love lay hid within the very heart of Fárs;

زین گنج محبّت دُرّ وفا میریزد

<i>Transliteration</i>	<i>zīn ganj-i-maḥabbat durr-i-vafá mīrīzad</i>
Lambden	though this love's treasure cascadeth as pearls of fidelity (none)
Masumian	(none)
Cole	(none)
Neshati	Out this treasure-trove Pearls of Fidelity pours
Monjazez	From this [Hidden] Treasure of love the [precious] Pearl of the Covenant glisteneth forth.
Wiegley	From this hidden trove of love, the pearl of fidelity gleams! <i>wherein is found the treasured pearl of devotion.</i>
<i>CODB</i>	From out this treasure trove the pearls of faithfulness are raining down.

¹⁹ This stanza is absent from Cole's translation because it is based on an older version of the poem, which consisted of 19 stanzas (see Cole's source on the first page). The stanza does not exist in the older version. All other translations included in this document are based on the more complete version, consisting of 20 stanzas.

Stanza 6	
بهجتِ مُل از نظرهٔ گُل شد ظاهر	
<i>Transliteration</i>	<i>bihjat-i-mol az nazriy-i-gul shud zâhir</i>
Lambden	At the sight of the Rose as the delight of the Wine apparent; <i>At the sight of the Rose was the delight of the wine apparent;</i>
Masumian	From this rose hath the heavenly wine been poured out, <i>The World-intoxicating Wine hath been made manifest through a single glance of this Rose</i>
Cole	Wine's joy was poured at the glance of the rose;
Neshati	Delight of wine evinced when All was manifested
Monjazeb	Through a mere Glance ^{viii} all [things] have fallen into an inebriated Ecstasy;
Wiegley	A joy, as of wine, appeareth at a glance of the Universal Being; <i>The Choice Wine is a mere glance at this bloom:</i>
<i>CODB</i>	The splendour of the rose doth bring the ecstasy of choicest wine;
این رمز ملیح از رنّهٔ را میریزد	
<i>Transliteration</i>	<i>in ramz-i-malih az ranniy-i-râ mirizad</i>
Lambden	This sweet cipher rains down through the melody of the letter "R" <i>This sweet Cipher rains down through the ringing sound of [the Arabic letter] "R" (ر = rā').</i>
Masumian	From the song of Rá ^{ix} doth this charming secret flow out. <i>This Melodious Secret poureth from the roaring Song of His Lordship</i>
Cole	our melody made this sweet hint appear.
Neshati	To songs of providence this Sublime Token attested
Monjazeb	This Sweetly Beautiful Mystery poureth forth through the 'resounding Cry of Rá' ^x
Wiegley	What a beauteous allusion resoundeth from the song of Rá! <i>heart-stirring secrets that echo from the song of Rá.</i>
<i>CODB</i>	This subtle music from the ringing tones of Lordship is raining down. ²⁰

²⁰ This is one of four verses that break the octameter rhythm, which could have been preserved if "is" had been omitted. The other three are instances of septameter (noted in text). (Webb)

Stanza 7

نقره ناقوری جذبہ لاهوتی

<i>Transliteration</i>	<i>nugriy-i-náqúri jadhbíy-i-láhúti</i>
Lambden	The Stunning Trump! The Celestial Rapture <i>The Stunning Trump! The Celestial Rapture!</i>
Masumian	(none)
Cole	The silver trump! Divine desire! - One blast
Neshati	A blast on the trumpet, the attraction divine
Monjazez	The Blast of the Trumpet! ^{xi} Láhút's ^{xii} Captivating Power! ^{xiii}
Wiegley	A blow from the trumpet! lo, the ecstasy of the Realm on High! <i>The silver-white Trumpet, the rapture of the Divine,</i>
<i>CODB</i>	The trumpet-blast of Judgement Day, the joyful bliss of heaven's call—

این هر دو به یک نفخه از جو سما میریزد

<i>Transliteration</i>	<i>ín har dō bih yik nafk^hih az javv-i-samá mírízad</i>
Lambden	In the Firmament of Heaven they twain rain down as a Single Breath <i>In the firmament of Heaven they twain rain down as a single Blast [Breath].</i>
Masumian	(none)
Cole	in the midst of the sky caused both to be.
Neshati	These two in one blow flow from the Exalted Clime
Monjazez	Both are descending from Heaven above, through a single breath!
Wiegley	Both manifested by a single breath from the expanse of Heaven! <i>both ringing out by a single breath from Heaven.</i>
<i>CODB</i>	Both at a single breath are from the firmament now raining down.

Stanza 8

دور انا هو از چهره ما کرده بُروز

<i>Transliteration</i>	<i>dawr-i-ana huva az chihriy-i-má kardih burúz</i>
Lambden	On account of Our Visage the dispensation of "I am He" hath commenced; <i>On account of Our Visage the dispensation of "I am He" hath commenced;</i>
Masumian	(none)
Cole	Our face began the age of "I am He;"
Neshati	Confessed Our face to the cycle of: "I am He"
Monjazeb	From Our Countenance the dispensation of "I am He" is now manifest;
Wiegley	The age of, "I am He", is made clear through Our Countenance; <i>From Our dawning, the Day of "I am He" shines forth;</i>
<i>CODB</i>	The Day of "I am He" is made to shine resplendent from Our face;

کور هو هو از طفه با میریزد

<i>Transliteration</i>	<i>kawr-i-hova hova az tafhiy-i-bá mirízad</i>
Lambden	Through the overflowing of [the letter] B the cycle of "He is He" diffuses <i>The cycle of "He is He" reverberates from Our Trumpet-Blast</i>
Masumian	(none)
Cole	our breath started the cycle, "He is He."
Neshati	Baha is brimming with the epoch of: "He is He"
Monjazeb	The cycle of "He is He" hath appeared through the overflowing Bá. ^{xiv}
Wiegley	The cycle of, "He is He", brimmeth forth as Bá overflows! <i>By Our gentle breeze, the Age of "He is He" begins.</i>
<i>CODB</i>	The Age of "He is He" from out Our flowing cup is raining down.

Stanza 9

کوثر حقّ از حُقّه دل گشته هویدا

<i>Transliteration</i>	<i>kawthar-i-ḥaqq az huqqiy-i-dil gashṭih huvaydá</i>
Lambden	The Kawthar ("Fount") of the Ultimately Real hath appeared from the receptacle of the Heart; <i>From the goblet of the Heart the Kawthar (Fount) of Reality has appeared.</i>
Masumian	From Our heart doth the Divine Fount gush forth, <i>The River of Truth hath been made manifest from the Chalice of [Our] Heart</i>
Cole	The chalice of the heart made manifest the fountain of divine reality;
Neshati	The river of life shimmers in the closet of the heart
Monjazeb	From the Chalice of the Heart the 'Heavenly River of Truth' ^{xv} hath appeared;
Wiegley	The Heavenly Fountain hath appeared in the chalice of the heart, <i>The heavenly Kawthar flows from Our heart's chalice;</i>
<i>CODB</i>	From out the fountain of Our heart hath God's celestial river flowed;

این ساغر شهد از لعلِ بهاء میریزد

<i>Transliteration</i>	<i>ín sághar-i-shahd az la 'l-i-bahá' mirízad</i>
Lambden	Out of the vermilion lips of Bahá' this Cup of Honey pours forth. <i>Out of the vermilion lips of Bahá' this Cup of honey pours forth.</i>
Masumian	From the lips of Bahá doth flow this sweet wine. <i>From the Ruby Lips of Baha doth this Cup of Honey pour</i>
Cole	The ruby jewel of Baha begat an overflowing goblet of honey.
Neshati	This sweet wine the ruby lips of Baha doth part
Monjazeb	This Cup of Honey is dripping from the ruby lips of Bahá.
Wiegley	this honeyed cup poureth forth from the ruby lips of Bahá! <i>Bahá's lips shed sweet draughts of honey</i>
<i>CODB</i>	This cup of honeyed nectar from Our ruby lips is raining down.

Stanza 10

یوم خدا از جلوۀ ربّ شد کامل

<i>Transliteration</i>	<i>yawm-i-khudá az jilviy-i-rabb shud kámil</i>
Lambden	The "Day of God" hath been fully realized on account of the Effulgence of the Lord; <i>The "Day of God has been fully realized on account of the effulgence of the Lord</i>
Masumian	The Day of God hath been perfected by His own Manifestation, <i>The Day of God hath been fulfilled through the Resplendence of His Lordship</i>
Cole	The Day of God gained its fulfillment when the countenance of the Lord was revealed.
Neshati	The Day of God by the Lord's effulgence is complete
Monjazeb	The Day of God hath been fulfilled through the appearance of the Lord!
Wiegley	The Day of God entereth into union with its Lord; <i>The Day of God, fulfilled by Our Lord's unveiling:</i>
<i>CODB</i>	The Day of God hath been fulfilled, for lo, the Lord hath been unveiled;

این نغز حدیث از غنّه طا می‌ریزد

<i>Transliteration</i>	<i>ín naghz-i-hadíth az ghunniy-i-tá mirírad</i>
Lambden	Through the warbling of the letter "Ṭ" (ṭā') this New Beauty comes forth. <i>Through the warbling of [the letter □ ("Ṭ") this New Beauty pours forth.</i>
Masumian	From the chanting of Tá ^{xvi} is this marvelous tale revealed. <i>This Marvelous Tale cometh down through the Chanting of Tá</i>
Cole	The melody reverberating in Tehran has the new Beauty as its yield.
Neshati	The warbling in Tehran from these novel words is replete
Monjazeb	This beauteous Utterance cometh down from the melodious Voice of Tá. ^{xvii}
Wiegley	This eloquent utterance streameth from the call of Tá! <i>What wondrous tidings go out from the bounty of Tá!</i>
<i>CODB</i>	This wondrous message from the melody of Ṭá' is raining down.

Stanza 11

طفح بهائی بین رشح عمائی بین

<i>Transliteration</i>	<i>tafh-i-bahá'i bin rashh-i-'amá'i bin</i>
Lambden	Observe the Glorious Overflowing! Behold the Beclouded Sprinkling! <i>Observe the Glorious Overflowing! Behold the beclouded Sprinkling !</i>
Masumian	(none)
Cole	Gaze on the overflow of resplendence and see the sprinkling of the unknown Cloud;
Neshati	Confessed Our face to the cycle of: "I am He"
Monjazeb	See [the heart of] Bahá overflowing! Behold 'the Hidden and Unknowable Essence of God' gently Outpouring;
Wiegley	Behold the overflowing glory! Behold the bestowals of the Divine Cloud! <i>What overflowing glory! What showers from this Cloud!</i>
<i>CODB</i>	Behold Bahá's outpouring grace, the bounty of the clouds above,

كاین جمله ز یک نغمه از لحن خدا میریزد

<i>Transliteration</i>	<i>kin jumlih zih yik naghmih az lahn-i-khudá mirizad</i>
Lambden	Through the Melody of God all this comes forth as a single Song. <i>Through the Melody of God all this pours forth as a single Song.</i>
Masumian	(none)
Cole	For all these things derive from one tune of the melody of God when sung aloud.
Neshati	All this from one melody thy Lord doth sing, behold!
Monjazeb	In synchronous harmony, they both descend from God's [mellifluous] Chant
Wiegley	All these words proceed from but one song, the Melody of God! <i>and all flows out from but one of God's songs...</i>
<i>CODB</i>	Which, merged into a single song, in God's own voice is raining down.

Stanza 12

ماهی سرمد بین طلع منزّه بین

<i>Transliteration</i>	<i>máhiy-i-sarmad bín tal'-i-munazah bín</i>
Lambden	Observe the Eternal Moon! Behold the Pristine Ascendent Sun! <i>Observe the eternal Moon! Behold the pristine ascendant Sun!</i>
Masumian	(none)
Cole	Look at an everlasting moon, then turn your eyes upon exalted and high-flown Vistas
Neshati	Lo! The immortal Perfect Mystic, the Pristine Dawn
Monjazeb	See the 'Eternal Fish'! ^{xviii} Behold the 'Holy Flower of the Hallowed Palm-Tree'! ^{xix}
Wiegley	Behold the dweller in Eternity! The pure and radiant morn! <i>Behold the ancient Leviathan and the blameless Countenance;</i>
<i>CODB</i>	Behold the Lord's leviathan, behold His sacred countenance;

صدر مُمَرَّد بین کز عرشِ علا می‌ریزد

<i>Transliteration</i>	<i>ṣadr-i-mumarrad bín kaz 'arsh-i-'alá mirizad</i>
Lambden	See thou that the Pure Breast sprinkles forth from the Elevated Throne! <i>See thou that the pure Breast sprinkles forth from the elevated Throne.#</i>
Masumian	(none)
Cole	Examine the rebellious breast that was anointed by the most high throne.
Neshati	The Pure Breast from the Highest Throne out drawn
Monjazeb	Observe the 'Immaculate Heart' ^{xx} descending from the All-Highest Throne!
Wiegley	Behold the Immaculate Heart, descending from the Most Exalted Throne! <i>Behold the great Judge descending from His lofty throne.</i>
<i>CODB</i>	Behold the blessings of the heart that from His throne are raining down.

Stanza 13

نَخْلَةٌ طُوبَىٰ بَيْنَ رَتْةٍ وَرَقًا بَيْنَ

<i>Transliteration</i>	<i>nakhliy-i-túbá bin ranniy-i-varqá bin</i>
Lambden	Observe the blessed Palm-Tree! Behold the cooing of the Dove! <i>Observe the Blessed Palm-Tree! Behold the cooing of the Dove!</i>
Masumian	Behold the heavenly tree, hear the warbling of the Nightingale of Paradise. <i>Behold the Heavenly Tree! Hear the Cooing of the Heavenly Dove</i>
Cole	Now view the blessed palm tree and look on the gentle warbling of the dove; then see
Neshati	Lo! The Tree of Paradise, hear the Nightingale's song
Monjazeb	See the 'Sacred Túbá-Tree'! ^{xxi} Behold the Cooing of the [Celestial] Dove!
Wiegley	Behold the blessed Palm! Harken to the nightingale's song! <i>Behold the Palm of Paradise; hear the melody of the Dove;</i>
<i>CODB</i>	Behold the Palm of Paradise, behold the warbling of the Dove;

عُنَّةٌ ابْهَىٰ بَيْنَ كَزٍّ لَمَعٍ صَفَا مِرِيْزِدٍ

<i>Transliteration</i>	<i>ghunniy-i-abhá bin kaz lam '-i-ṣafá mirízád</i>
Lambden	See thou that the Abhá Lament rains down from the brilliancy of Purity! <i>See thou that the All-Glorious lament rains down from the brilliancy of Purity</i>
Masumian	Hear the melodious tunes of Abhá that are disseminating from the shining essence of purity <i>Hearken unto the Melodious Warbling of Abha (The Most Glorious) that disseminateth from the Shining Essence of Purity</i>
Cole	The most sublime recital that issued from the bright radiance of purity.
Neshati	This Glorious warbling from the Light of Purity hath sprung
Monjazeb	Perceive the melodic Voice of Abhá descending from the '[dazzling] Flash of Purity'! ^{xxii}
Wiegley	Hear the intonation of the Most Glorious, alight with such purity! <i>Witness the grandeur of Abhá descending in purest splendor.</i>
<i>CODB</i>	Behold the glorious hymns that in the purest light are raining down.

Stanza 14

آهنگ عراقی بین دفّ حجازی بین

<i>Transliteration</i>	<i>áhang-i- 'iráqí bín daff-i-hijázi bín</i>
Lambden	Observe the Iraqi Harmony! Envisage the sound of the tambourine! <i>Observe the Iraqi harmony! Behold the Hijazi tambourine!</i>
Masumian	(none)
Cole	Give ear to the Hijazi tambourine; let the Iraqi melody cascade.
Neshati	Hearken the Persian melody, the Arabian tambourine
Monjazeb	See the 'Iraqí Song! Behold the Hġjází ^{xxiii} Tambourine!
Wiegley	Take note of the Arabian song, and of the Persian drum! <i>Give ear to the Persian melody and the beat of the Arab drum;</i>
<i>CODB</i>	Behold the soul-entrancing song, behold the beating of the drum,

كفّ الهی بین كز ضربه لا میریزد

<i>Transliteration</i>	<i>kaff-i-iláhi bín kaz darbīy-i-lá mirízad</i>
Lambden	See thou the divine Hand, through the striking of [the word] lā "No!" sounds forth! <i>Envisage that the rapture of "No" (lā) diffuses from the divine Hand</i>
Masumian	(none)
Cole	And listen to the celestial rhythm that was by the force of our passion made.
Neshati	Hearken the 'No' rhythm from the Hand of Divine
Monjazeb	Hear the sound of the Divine Hand from the 'Clapping of Lá'. ^{xxiv}
Wiegley	Behold the Divine Hand, resounding with the peal of Negation! <i>Hear the God-song that vibrates throughout the ecstasy of Lá.</i>
<i>CODB</i>	Behold the sacred rhythms that from Our hand are raining down.

Stanza 15

طلعتِ لاهوتی بین حوریِ ها هوتی بین

<i>Transliteration</i>	<i>tal 'at-i-láhúti bin húrîy-i-háhúti bin</i>
Lambden	Observe the Deified Countenance! Behold the God-like Maiden! <i>Observe the Deified Countenance! Behold the Apophatic Maiden!</i>
Masumian	(none)
Cole	Behold the visage of divinity, set your gaze on the heavenly houri.
Neshati	See dawning of the Godhead, the Maid of Paradise
Monjazez	See the 'Celestial Beauty'! ^{xxv} Behold the 'Supernal Maid of Heaven'! ^{xxvi}
Wiegley	Behold the Immortal Face! Behold the Supernal Maid of Heaven! <i>Behold the Divine Appearance and the Maid of His Threshold;</i>
<i>CODB</i>	Behold the Countenance Divine! Behold the Maid of Paradise!

جلوۀ ناسوتی بین کز سِرِّ عما میریزد

<i>Transliteration</i>	<i>jilviy-i-násúti bin kaz sîr-i-'amá mirîzad</i>
Lambden	See thou that the terrestrial Effulgence rains down from the Mystery of the Cloud of Unknowing! <i>See thou that the terrestrial Effulgence rains down from the mysterious depth of the Theophanic Cloud!</i>
Masumian	(none)
Cole	Then look at how the human is unveiled by the cloud beyond being's mystery.
Neshati	How mystery of Unknown from earthly appearance doth arise
Monjazez	Observe the 'Corporal Splendour' ^{xxvii} descending from the Mystery of 'the Hidden and Unknowable Essence of God'!
Wiegley	Behold the mortal adornment, which issueth from the Primal Will! <i>whose mortal splendor rains down from the secrets of Pre-existence.</i>
<i>CODB</i>	Behold the grace upon the world from Our own presence raining down.

Stanza 16

وجهه باقى بين چهره ساقى بين

<i>Transliteration</i>	<i>vijhiy-i-bāqī bin chihriy-i-sāqī bin</i>
Lambden	Observe the All-Enduring Face! Behold the Visage of the Cupbearer! <i>Observe the All-Enduring Face (wajh)! Behold the Visage of the Cupbearer (saqi)!</i>
Masumian	Behold the eternal Countenance, behold the divine Cupbearer, <i>Gaze on the Deathless Countenance! See the Face of the Divine Cupbearer</i>
Cole	Gaze at the wine server's red cheek, look on the everlasting countenance;
Neshati	Lo! Remnant's Countenance, Cupbearer's Face
Monjazez	See the Everlasting Countenance! Behold the Face of the Cupbearer!
Wiegley	Behold the Everlasting Countenance! Behold the face of the Cup-Bearer! <i>Behold the Immortal Face and the cup-bearer's glance!</i>
<i>CODB</i>	Behold the everlasting Face! Behold the chalice-bearer's charm!

رق زجاجى بين كز كوبه ما ميريزد

<i>Transliteration</i>	<i>raqq-i-zujāji bin kaz kūbiy-i-mā mirīzād</i>
Lambden	See thou that the Sparkling Draught rains down from Our Goblet! <i>See thou that the Sparkling draught pours down from Our Goblet!</i>
Masumian	Behold the crystal tablets that are flowing from Our cup. <i>Behold the Crystal Clear Tablets that flow down from Our Chalice.</i>
Cole	See the translucent liquid that was poured out from our cup with such exuberance.
Neshati	Lo! The translucent glass pouring out from Our Chalice
Monjazez	Witness the 'Crystal Clear Waters' ^{,xxviii} pouring out from Our Cup.
Wiegley	Behold the crystal-clear draught, flowing from Our chalice! <i>Behold Our gleaming chalice and its crystal waters raining down</i>
<i>CODB</i>	Behold the crystal draught that from Our brimming cup is raining down.

Stanza 17

آتش موسیٰ بین بیضه بیضا بین

<i>Transliteration</i>	<i>átash-i-músá bín biydiy-i-biydá bín</i>
Lambden	Observe the Fire of Moses, Behold the Snow-White Brightness! <i>Observe the Fire of Moses! Behold the Snow-White Brightness!</i>
Masumian	(none)
Cole	Observe the conflagration of Moses, look at the white-hot shining of the sun;
Neshati	Behold the Burning Bush, see the Hand so white
Monjazeb	See the Fire of Moses! Behold the ‘resplendent White Light’! ^{xxix}
Wiegley	Behold the Fire of Moses! Behold the white, resplendent light! <i>Behold the flame of Moses; behold its gleaming light;</i>
<i>CODB</i>	Behold the fire of Moses, see His hand that shineth white; ²¹

سینه سینا بین کز کفّ سنا میریزد

<i>Transliteration</i>	<i>siniy-i-siná bín kaz kaff-i-saná mirizad</i>
Lambden	See thou that the Sinaitic Bosom rains down from the Radiant Palm, <i>See thou that the Sinaitic bosom rains down through the radiant Palm!</i>
Masumian	(none)
Cole	And see the glowing breast on Sinai - all came forth from what the sublime palm has done.
Neshati	Behold Mount Sinai radiating from the Palm so bright
Monjazeb	Observe the ‘Heart of Sinai’ ^{xxx} descending from ‘the palm of the Hand of the All-Glorious’. ^{xxxi}
Wiegley	Behold the bosom of Sinai, shining forth from the Glowing Hand! <i>Behold the hand of splendor stretched out from the heart of Sinai</i>
<i>CODB</i>	Behold the heart of Sinai—from Our hand all raining down. ²²

²¹ Septameter

Stanza 18

نالۀ مستان بين حالتِ بستان بين

<i>Transliteration</i>	<i>náliy-i-mastán bín hálát-i-bastán</i> ²³ <i>bín</i>
Lambden	Observe the state of the Intoxicated, behold the verdure of Orchard <i>Observe the state of the Intoxicated! Behold the verdure of Orchard!</i>
Masumian	Behold the moans of the intoxicated, observe the condition of the garden [of the heart of the lover], <i>Hear the moaning of the intoxicated! Observe the condition of the captivated [in the Divine Garden]</i>
Cole	Look at the condition of the lovers, hear the intoxicated make laments;
Neshati	Hear his intoxicated moans, see the mystic ecstatic
Monjazeb	See the wailing of the drunkards! Behold the ‘condition of the captive ones’! ^{xxxii}
Wiegley	Hear the sighs of the drunkards! Witness the state of the bondslaves! <i>Hear the lament of the drunkards; observe the state of the gardens;</i>
<i>CODB</i>	Hear ye the sotted lovers’ sighs, behold the garden blooming fair;

جذبۀ هستان بين كز صحن لقا ميريزد

<i>Transliteration</i>	<i>jadhbiy-i-hastán bín kaz ṣaḥn-i-liqá mirízád</i>
Lambden	See thou that the rapture of existence rains down from the court of the Meeting with God! <i>See thou that the rapture of existent being is diffused from the court of the Meeting with God!</i>
Masumian	See thou the Rapture of Existence from the threshold of Our presence. <i>Behold the Ecstasy of the truly alive for attaining the Divine Presence</i>
Cole	See the infatuation of beings when they enter in the court of presence.
Neshati	In the precincts of rapture all living beings are charismatic
Monjazeb	Observe the ‘enamoring power of the truly alive’ ^{xxxiii} descending from the realm of ‘attainment unto the divine Presence’!
Wiegley	Behold the ecstasy of those truly alive, born of that First Meeting! <i>Behold the rapture of existence raining down from Our Court.</i>
<i>CODB</i>	Behold the bliss that from His presence in your midst is raining down.

²² Septameter

²³ It seems that some of the translators have interpreted this word as *bustán* (بُستان), which means “garden” or “orchard,” rather than *bastán* (بستان), which means “captive.” To a certain extent, this misconception might have stemmed from the fact that Ahdieh Badiee, the famous Iranian Bahá’í singer, mispronounced the word as *bustán* in her musical rendition of selected stanzas of the *Rashh-i-‘Amá*. This rendition was recorded in 1978 and widely distributed on cassette tapes inside Iran. It has since been digitized and placed online here: <http://www.youtube.com/watch?v=7jv5-2W1eKs>. However, there is reason to believe that *bastán* is the correct reading of the word. Refer to endnote xxxii for an explanation of this interpretation by Shahrokh Monjazeb. The present author would also like to note that, given Bahá’u’lláh’s penchant for vowel harmony, it would only make sense for the word to be *bastán*, as it rhymes with *mastán* and *hastán*, which are also present in this stanza.

Stanza 19

غنجۀ هائی بین طرزۀ بائی بین

<i>Transliteration</i>	<i>ghunjiy-i-há'í bín tarzīy-i-bá'í bín</i>
Lambden	Observe the [letter] "H"-like rosebud! Behold the [letter] "B"-like ringlet! <i>Observe the [letter] "H" -like rosebud! Behold the [letter] "B"-like ringlet!</i>
Masumian	Behold the beauty of the bud of Há, ^{xxxiv} behold the curve of Beh, ^{xxxv} <i>Behold the rosebud of Há ! Observe the tress of Bá</i>
Cole	Look at the rosebuds and see the ringlets of hair that fall in the shape of a B;
Neshati	From His peek, observe the amorous glance of Baha
Monjazez	See the 'Enticements of Há' ^{xxxvi} Behold the 'Form and Beauty of Bá' ^{xxxvii}
Wiegley	Witness the allure of Há! Know the enticements of Bá! <i>Behold Há's budding blooms of and the curling locks of Bá;</i>
<i>CODB</i>	Behold the radiant face of Há', behold the beauteous robe of Bá';

رثۀ فائی بین گز کلّی بهاء میریزد

<i>Transliteration</i>	<i>ranniy-i-fá'í bín kaz kilk-i-bahá' mirízad</i>
Lambden	See thou that the timbre of the Flute reverberates through the hollow-reed of Bahā! <i>See thou that the timbre of the Flute reverberates through the hollow-reed of Bahā!</i>
Masumian	Hear the melodies of the divine Flute flowing forth from the pen of Bahá! <i>Hearken unto the Melody of Divine Flute flowing down from the Reed of Baha</i>
Cole	Listen to the melodies of the flute that from the pen of Baha came to be.
Neshati	From His reed, hearken the Farsi melody of Baha
Monjazez	Listen to the 'Fá's resounding Cry' ^{xxxviii} reverberating from the Hollow Reed of Bahá.
Wiegley	Hear the music of Fá, which floweth from the pen of Bahá! <i>Hear the songs of Ná crying out from the pen of Bahá.</i>
<i>CODB</i>	Behold the Lordly grace that from Our Pen is raining down.

Stanza 20

طفح ظهور است این رشح ظهور است این

<i>Transliteration</i>	<i>tafh-i-zuhúr ast in rashh-i-ṭuhúr ast in</i>
Lambden	This is the overflowing theophany! This is the sprinkling of manifestation! <i>This is the overflowing Theophany! This is the sprinkling of Manifestation!</i>
Masumian	This intoxicating Revelation, this cleansing water, <i>This is the Overflowing Theophany! This is the Outpouring of Purity.</i>
Cole	This is the sprinkling down of purity, this is the brimming manifestation;
Neshati	Emergence of Revelation 'tis, Effusion of Purity 'tis
Monjazez	'Tis the Overflowing of Revelation! 'Tis the gentle Outpouring of the Purifier!
Wiegley	This is the overflowing Revelation, the cleansing of the Supernal Cloud; <i>This is the overflowing ablution; this is the cleansing water;</i>
<i>CODB</i>	The vessel of the Advent this, the clouds of limpid waters these;

غَنّ طیور است این كَز عین فنا می ریزد

<i>Transliteration</i>	<i>ghann-i-tuyúr ast in kaz 'ayn-i-faná mirírad</i>
Lambden	Such is the warbling of the heavenly birds which sing nigh the wellspring of mystical death <i>Such is the warbling of the Heavenly Birds which sing nigh the Wellspring of Mystical Death ('ayn-i fana)!</i>
Masumian	This melodious warbling of the divine birds from the spring of self-annihilation doth flow. <i>This is the Melodious Warbling of the Divine Birds that pour down from the fountain of self-annihilation.</i>
Cole	This is the singing of the birds, which flowed from the spring of self-annihilation.
Neshati	Warbling of Nightingales 'tis, that pours out of Nothingness!
Monjazez	'Tis the Warbling of the Birds [of Paradise]! These [one and all] radiate from this Mortal Fountain.
Wiegley	The melodies of birds are these, sprung from the fount of Renunciation. <i>This is the trill of birds that only sanctified eyes doth see.</i>
<i>CODB</i>	The trill of songbirds this, from Our fleeting Wellspring raining down.

ⁱ **Monjazez's note:** The theological origin of the word 'Amá' stems from a hadíth attributed to the Prophet Muhammad in which Abú Razín al-'Uqaylí asked the Prophet: "Where was our

Lord before He created the heavens and the earth?” In response Muhammad is known to have said: “Verily, the Lord was in a cloud, above which was air and below which was air.” (Wensinck, et. al., *Concordance et indices de la tradition musulmane* [Leiden: E. J. Brill, vol. IV, 1962] under the entry for ‘amá’). In one of His commentaries addressed to Siyyid Yahyá Dárábí, also known as Vahíd, the Báb, commenting on this oral tradition, explains the meaning of ‘amá’ in these words: “Naught else was intended by ‘the cloud’ (*al-‘amá’*) and ‘the air’ (*al-hawá*) except His own Self, for if it were contrary to this it would nullify the very proof and validation of the sanctity of God’s Solitude and His Oneness.” The Báb, in the same epistle, elucidates further: “. . . that the word ‘amá’ has the popular meaning of ‘blindness’ is because in that Place no one else dwells but the Lord and the eye is blind from beholding His Face or from gazing at His Beauty. . . .” (Cited in Fáḍil-i-Mázandarání’s *Asrár al-Áthár* [Tehran: Mu’asisiy-i-Millí-i-Maṭbú’át-i-Amrí, 128 B.E. {1971-72}], Volume 4, pp. 391-93). Of the sanctity and unknowable Essence of God Bahá’u’lláh in the *Kitáb-i-Íqán* writes: “To every discerning and illuminated heart it is evident that God, the unknowable Essence, the Divine Being, is immensely exalted beyond every human attribute, such as corporeal existence, ascent and descent, egress and regress. . . . He is, and hath ever been, veiled in the ancient eternity of His Essence, and will remain in His reality everlastingly hidden from the sight of men.” (*Kitáb-i-Íqán* [U.S. edition], p. 98). In another Tablet, addressed to Hájí Muḥammad-Ibráhím-i-Muballigh, Bahá’u’lláh states: “He Who is everlastingly hidden from the eyes of men can never be known except through His Manifestation, and His Manifestation can adduce no greater proof of the truth of His Mission than the proof of His own Person.” (Cited in *Gleanings from the Writings of Bahá’u’lláh* [U.S. edition], p. 49).

ⁱⁱ **Monjazeb’s note:** Name of a region in northern China historically famous for its exquisite perfume.

ⁱⁱⁱ **Monjazeb’s note:** In some of His writings the Báb refers to Himself as the “letter Thá.” An early work of His, addressed to “Him Who will be made manifest”, reads: “This is an epistle from the letter Thá unto Him Who will be made manifest through the power of Truth. . . .” (*Selections from the Writings of the Báb*, p. 3). In Bábí theology, the “Thá” expression is a short form derivative of the word “Thamarih” which means “fruit”, a phrase commonly used by the Báb to refer to Himself in many of His writings, including *The Persian Bayán*. Shoghi Effendi, in one of his general letters to the Bahá’ís of the East, dated Naw Rúz 110 B.E., describes the Báb as “the Fruit (Thamarih) of the Tree of God’s successive Revelations”. In a more abstract context Thá also refers to the name ‘Alí which is common to both the Báb and Bahá’u’lláh’s first names (see Ra’fati in *Safiniy-i-‘Irfán*, Book 2, pp. 64-65, 85).

^{iv} **Monjazeb’s note:** Shoghi Effendi translates *liqá* as “attainment unto the divine Presence” (*Kitáb-i-Íqán* [U.S. edition], p. 139). In the *Epistle to the Son of the Wolf* (U.S. edition, pp. 118-19) Bahá’u’lláh briefly expounds on the meaning of *liqá* and then refers the reader to His elucidation on this subject in the *Kitáb-i-Íqán* (KI, 139-43): “In all the Divine Books the promise of the Divine Presence hath been explicitly recorded. By this Presence is meant the Presence of Him Who is the Dayspring of the signs, and the Dawning-Place of the clear tokens, and the Manifestation of the Excellent Names, and the Source of the attributes, of the true God, exalted be His glory. God in His Essence and in His own Self hath ever been unseen, inaccessible, and unknowable. By Presence, therefore, is meant the Presence of the One Who is His Viceregent amongst men. He, moreover, hath never had, nor hath He, any peer or likeness. For were He to have any peer or likeness, how could it then be demonstrated that His being is

exalted above, and His essence sanctified from, all comparison and likeness? Briefly, there hath been revealed in the *Kitáb-i-Íqán* (Book of Certitude) concerning the Presence and Revelation of God that which will suffice the fair-minded.”

^v **Monjazez’s note:** *Há* is another cryptic expression found in Bábí literature referring to the Báb Himself. In the Abjad notation, the Arabic letter “Hih” has the numerical value of 5 which is equal to the combined value of all the letters in the word “báb”.

^{vi} **Monjazez’s note:** *Ṭurfih ‘atá*.

^{vii} **Monjazez’s note:** *Fá* is an acronym used, in many of the Báb’s writings (e.g., *The Persian Bayán*), to refer to the region of Fárs, the native province of the Báb. Here, it is a reference to the Báb Himself.

^{viii} **Monjazez’s note:** *Nazriy-i-Gul*.

^{ix} **Masumian’s note:** Ray, the ancient city which once encompassed what is now Tehrán.

^x **Monjazez’s note:** *Rá*, in Bábí ontology, is an esoteric acronym for the word “rabb” which means “the Lord”. See Ra’fati in *Safíniy-i-‘Irfán*, Book 2, p. 67.

^{xi} **Monjazez’s note:** *Naqriy-i-Náqúri*.

^{xii} **Monjazez’s note:** *Láhút* is a mystical name for one of the worlds of God.

^{xiii} **Monjazez’s note:** *Jadhbiy-i-Láhúti*.

^{xiv} **Monjazez’s note:** *Bá* is a reference to Bahá’u’lláh. See Ra’fati in *Safíniy-i-‘Irfán*, Book 2, pp. 69-71.

^{xv} **Monjazez’s note:** *Kawthar-i-Ḥaq*. The Glossary in Shoghi Effendi’s English translation of the *Kitáb-i-Íqán* describes *Kawthar* as: “A river of Paradise from which all the others flow. Part of its waters are led into a great lake on the shores of which the souls of the faithful rest when they have crossed the terrible bridge which is laid over the midst of Hell.” (*Kitáb-i-Íqán* [U.S. edition], p. 263).

^{xvi} **Masumian’s note:** Tehrán, the location of the Siyáh-Chál.

^{xvii} **Monjazez’s note:** This is a reference to Bahá’u’lláh. The Arabic letter “Ṭá” in the Abjad notation has the value of nine, the same numerical value as the word “Bahá”.

^{xviii} **Monjazez’s note:** *Máhiy-i-Sarmad*.

^{xix} **Monjazez’s note:** *Ṭal‘-i-Munazah*.

^{xx} **Monjazez’s note:** *Ṣadr-i-Mumarrad*.

^{xxi} **Monjazez’s note:** *Nakhliy-i-Ṭúbá*. This is possibly a reference to the “Burning Bush” observed by Moses in the desert of Sinai.

^{xxii} **Monjazez’s note:** *Lam‘-i-Ṣafá*.

^{xxiii} **Monjazez’s note:** “Of Hġjáz.” Hġjáz is the name of the region in present day Saudi Arabia where the twin holy cities of Mecca and Medina are situated. It is considered by Muslims as the most sacred region on the planet.

^{xxiv} **Monjazez’s note:** *Jadhbiy-i-Lá*. The expression “Lá” has a number of complex and multifaceted meanings in the mystical writings of Islam and Bábí-Bahá’í Faith. See Ra’fati in *Safíniy-i-‘Irfán*, Book 2, pp. 75-76.

^{xxv} **Monjazez’s note:** *Ṭal‘at-i-Láhúti*.

^{xxvi} **Monjazez’s note:** *Húri-i-Háhúti*.

^{xxvii} **Monjazez’s note:** *Jilviy-i-Násúti*.

^{xxviii} **Monjazez’s note:** *Raqq-i-Zujáji*.

^{xxix} **Monjazez’s note:** *Biyd-i-Biydá*.

^{xxx} **Monjazez’s note:** *Síniy-i-Siná*.

^{xxx}**Monjazeb's note:** *Kaff-i-Saná'.*

^{xxxii}**Monjazeb's note:** *Hálat-i-Bastán.* “Bastán” is the plural form of the phrase “bastih”, a purely Persian expression, meaning: to be restrained or to be captive. In one of His Tablets, Bahá'u'lláh, employing this expression, exclaims: “He is indeed a captive (*bastih*) who hath not recognized the Supreme Redeemer, but hath suffered his soul to be bound, distressed and helpless, in the fetters of his desires.” (*Gleanings from the Writings of Bahá'u'lláh* [U.S. edition], p. 169).

^{xxxiii}**Monjazeb's note:** *Jadhbiy-i-Hastán.*

^{xxxiv}**Masumian's note:** (ـا) a Persian letter resembling a rosebud.

^{xxxv}**Masumian's note:** (ـب) a Persian letter resembling the stem of a rose.

^{xxxvi}**Monjazeb's note:** *Ghunjiy-i-Há'í.*

^{xxxvii}**Monjazeb's note:** *Tarziy-i-Bá'í.*

^{xxxviii}**Monjazeb's note:** *Ranniy-i-Fá'í.*