



Sprinkling from a Cloud (Rashh-i-‘Amá)¹

Notes by Julio Savi

As to its content, *Rashh-i-‘Amá* deals with a single subject of mystical character. This subject is the divine Intimation received by Bahá’u’lláh in Tíhrán’s Siyáh-*Chál*, where He was confined from 16 (?) August to December 1852, at the beginning of the year which He Himself later called the “year nine.” In Taherzadeh’s words, *Rashh-i-‘Amá* “announces the glad-tidings of the release of spiritual energies which are described by Bahá’u’lláh in such terms as the wafting of the divine musk-laden Breeze, the appearance of the Ocean of the Cause of God, the sounding of the Trumpet Blast, the flow of the Living Waters, the warbling of the Nightingale of Paradise and the appearance of the Maid of Heaven”

The event is described in two perspectives. Couplets 1-9 convey a celebratory description, which—albeit it conceived in metaphorical terms—relates directly the event. In couplets 10-18 the description is indirect, since it is worded as a call to the readers to witness the event. This call is addressed through the second person of the imperative, *bín*, of the verb *dídan*, to see, to behold.

This presentation of the one subject of the divine Intimation in two perspectives enables us to divide the poem into two parts. The first part is purely descriptive and celebratory. The second part is exhortative, almost a *madih*. In the *Rashh-i-‘Amá*, Bahá’u’lláh avails Himself of the “three primary, anacreontic, erotic, spring, motifs of the *ghazal*,” whose symbolical meanings were definitively codified in the Persian poetry that he adopted in this poem.

These three motifs appear masterly intertwined throughout the poem in a subtle counterpoint, whereby none of the three seems to prevail. *Rashh-i-‘Amá* therefore has the formal features both of a *ghazal*, or ode, and a *qasídi*, an elegy or “purpose-poem.”

¹ Wilmette Institute faculty notes (1999), https://bahai-library.com/wilmette_rashh_ama_notes.