



FATEMIYE

البيقونية

THE BAYQUNI ODE

An Introductory Poem on Hadith Terminology

‘Umar b. Muhammad al-Bayqūnī
(d. 1080 AH)



Translation & Notes
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الْبَيْتِيَّةُ

*This work is distributed in loving
memory of the eminent hadith
master, Shaykh Ibrāhīm b.
Ismā'īl al-Yaqoubi. May the
reward of this modest offering be
a continual charity for his soul.*

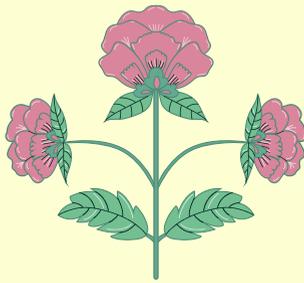
رحمة الله عليه

Introduction

This didactic poem, composed as an introduction to the foundational terminology of hadith, has long held an established place as a core text for students of the hadith sciences . Owing to its clarity, concision, and pedagogical strength, it has been widely received and taught, prompting leading scholars to author numerous commentaries upon it. In the present edition, particular care has been taken to ensure the accuracy and reliability of the Arabic text through careful verification and comparison. Annotations have been added where necessary to address matters of pronunciation and recitation, thereby assisting students in memorization and oral transmission. In addition, the poem has been rendered into English rhyming verse, with the aim of preserving its didactic spirit while making its meanings accessible to a wider audience.

It is hoped that this comprehensive presentation will serve students of sacred knowledge as a reliable aid in study and memorization, and as a bridge between the classical tradition and contemporary learners. May Allah Most High accept this humble effort, and make it a sincere offering dedicated to our master Muhammad ﷺ, and a means of benefit for all who engage with it.

Adnaan L. Raja
1436/2014



1
بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

In the name of Allah the Merciful and Compassionate

أَبْدَأُ بِالْحَمْدِ مُصَلِّيًا عَلَيَّ 3 مُحَمَّدٍ خَيْرِ نَبِيِّ أُرْسِلَا 2

Starting with Allah's praise while prayers I send,
Upon Muhammad, the best prophet ever sent.

وَذِي مِنْ أَقْسَامِ الْحَدِيثِ عِدَّة 4 وَكُلُّ وَاحِدٍ أَتَى وَحَدَّهُ

The hadith, when listed, are many in kind,
Each with a definition clearly assigned.

أَوَّلُهَا الصَّحِيحُ وَهُوَ مَا اتَّصَلَ 5 إِسْنَادُهُ وَلَمْ يَشُدَّ أَوْ يُعْلَ

Firstly, there's **ṢAḤĪḤ**: Its chain is connected,
Without incongruity or being defected.

يُرْوِيهِ عَدْلٌ ضَابِطٌ عَنْ مِثْلِهِ 6 مُعْتَمَدٌ فِي صَبْطِهِ وَنَقْلِهِ

Reported by those upright in their way,
Precise and faithful in what they convey.

وَالْحَسَنُ الْمَعْرُوفُ طُرُقًا 7 وَغَدَتْ 8 رِجَالُهُ لَا كَالصَّحِيحِ اشْتَهَرَتْ 6

ḤASAN is sound in transmission too,
But its men are unlike ṣaḥīḥ in virtue.

وَكُلُّ مَا عَنِ رُبَّةِ الْحُسْنِ قَصُرُ فَهُوَ الضَّعِيفُ وَهُوَ أَقْسَامًا كَثُرُ

Whatever falls below ḥasan clear,
Is **DAʿIF**; its categories many appear.

وَمَا أُضِيفَ لِلنَّبِيِّ الْمَرْفُوعُ وَمَا لَتَابِعٍ هُوَ الْمَقْطُوعُ

MARFŪ is anything to the Prophet ﷺ attributed,
MAQTŪ is anything of a Follower related.

وَالْمُسْنَدُ الْمُتَّصِلُ الْإِسْنَادِ مِنْ رَاوِيهِ حَتَّى الْمُصْطَفَى وَلَمْ يَبْنِ

MUSNAD has a chain which we take,
To Muṣṭafā ﷺ without any break.

وَمَا بِسَمْعِ كُلِّ رَاوٍ يَتَّصِلُ إِسْنَادُهُ لِلْمُصْطَفَى فَالْمُتَّصِلُ⁸

When each narrator takes from the one before,
Till Muṣṭafā ﷺ, its chain is **MUTTAṢIL** for sure.

مُسَلْسَلٌ قُلُ مَا عَلَيَّ وَصَفِي أَتَى مِثْلُ أَمَا وَاللَّهِ أَنبَانِي الْفَتَى⁹

MUSALSAL bears a trait with the words stated,
Like, “By Allah, the youth to me narrated.”

كَذَاكَ قَدْ حَدَّثَنِيهِ قَائِمًا أَوْ بَعْدَ أَنْ حَدَّثَنِي تَبَسَّمَا

Like, “He narrated to me standing straight,”
Or “He said with a smile on his face.”

عَزِيْزٌ مَّرْوِيٌّ اِثْنِيْنَ اَوْ ثَلَاثَةً¹¹ مَشْهُوْرٌ مَّرْوِيٌّ فَوْقَ مَا ثَلَاثَةً¹⁰

A hadith with two or three chains is 'AZIZ,
MAŠHŪR may have more but three at least.

مُعْنَعَنْ كَعَنْ سَعِيْدٍ عَنِ كَرَمٍ وَمُبْتَهَمٌ مَا فِيْهِ رَاوٍ لَمْ يُسَمَّ

MU'AN'AN is like, "Sa'id relates from Karam."

Unnamed narrator: The hadith is MUBHAM.

وَكُلُّ مَا قَلَّتْ رِجَالُهُ عَالَا وَضِدُّهُذَاكَ الَّذِي قَدْ نَزَلَا

'ĀLĪ describes a chain with few narrators,
Its opposite is NĀZIL with many relaters.

وَمَا أَضْفَتْهُ اِلَى الْأَصْحَابِ مِنْ قَوْلٍ وَفَعَلٍ فَهَوَ مَوْقُوفٌ زُكِنَ

The words of a Companion or his actions:

MAWQŪF is the name of that classification.

وَمُرْسَلٌ مِنْهُ الصَّحَابِيُّ سَقَطَ وَقُلٌّ غَرِيْبٌ مَا رَوَى رَاوٍ فَقَطَ

MURSAL chains omit the Companion for sure,

While GHARĪB has one chain and no more.

وَكُلُّ مَا لَمْ يَتَّصِلْ بِحَالٍ اِسْنَادُهُ مُنْقَطِعُ الْأَوْصَالِ

If a report is not all the way connected,

Its chain is MUNQAṬĪ' or disconnected.

وَالْمُعْضَلُ السَّاقِطُ مِنْهُ اثْنَانِ وَمَا أَتَى مُدَلِّسًا نَوْعَانِ

MU'DAL breaks at two consecutive places.

While **MUDALLAS** reports have two cases:

أَلَّأَوَّلُ الْإِسْقَاطُ لِلشَّيْخِ وَأَنَّ يَنْقُلَ عَمَّنْ فَوْقَهُ بِعَنِّ وَأَنَّ

(i) Omitting one's teacher deliberately,

And narrating from a higher source ambiguously.

وَالثَّانِ لَا يُسْقِطُهُ لَكِنْ يَصِفُ¹³ أَوْ صَافَهُ بِمَا بِهِ لَا يَنْعَرِفُ

(ii) Not omitting the teacher, but it's the same:

Calling him by an unfamiliar trait or name.

وَمَا يُخَالِفُ ثِقَّةً فِيهِ الْمَلَا¹⁴ فَالشَّادُّ وَالْمَقْلُوبُ قِسْمَانِ تَلَا

SHĀDH: A sound narrator contravenes a group.

As you read, there are two types of **MAQLŪB**.

إِبْدَالُ رَاوٍ مَا بَرَاوٍ قِسْمٌ وَقَلْبُ إِسْنَادٍ لِمَتْنٍ قِسْمٌ

(i) Switching names of narrators is one category.

(ii) Swapping chains of texts is another variety.

وَالْفَرْدُ مَا قَيَّدَتْهُ بِثِقَّةٍ أَوْ جَمَعَ أَوْ قَصَرَ عَلَى رِوَايَةٍ

FARD is what one trustworthy relates alone,

Or what a people or city have solely known.

وَمَا بَعِلَّةٍ غُمُوضٌ أَوْ خَفَا مُعَلَّلٌ عِنْدَهُمْ قَدْ عُرِفَا
Whatever contains a defect hidden or masked,
By them as **MU'ALLAL** such a report is classed.

وَذُو اخْتِلَافٍ سَنَدٍ أَوْ مَتْنٍ مُضْطَرَبٌ عِنْدَ أَهْلِ الْفَنِّ
When text or chain is marked by discord plain,
Unsettled, the imams call it **MUḌṬARIB** in name.

وَالْمُدْرَجَاتُ فِي الْحَدِيثِ مَا أَتَتْ مِنْ بَعْضِ الْأَفَاظِ الرَّوَاةِ اتَّصَلَتْ
MUDRAJ is when the hadith is related,
With some words of the narrator inserted.

وَمَا رَوَى كُلُّ قَرِينٍ عَنْ أَخِيهِ¹⁵ مُدَبَّجٌ فَأَعْرِفُهُ حَقًّا وَأَنْتَحِيهِ
A report from someone of similar generation,
It is **MUDABBAJ**; take pride in this realisation.

مُتَّفِقٌ لَفْظًا وَخَطًّا مُتَّفِقٌ وَضِدُّهُ فِيمَا ذَكَرْنَا الْمُفْتَرِقُ
Same sound and orthography, this is **MUTTAFIQ**.
In contrast to this there is **MUFTARIQ**

مُؤْتَلِفٌ مُتَّفِقُ الْخَطِّ فَقَطْ وَضِدُّهُ مُخْتَلِفٌ فَاخْشَ الْعَالِطُ
Same orthography only, it is called **MU'TALIF**,
While its opposite is termed **MUKHTALIF**.

وَالْمُنْكَرُ الْفَرْدُ بِهِ رَأَوْ غَدَا
تَعْدِيلُهُ لَا يَحْمِلُ التَّفْرُدَا

MUNKAR: The peculiar report of someone weak,
Not worthy of relaying reports unique.

مَتْرُوكُهُ مَا وَاحِدٌ بِهِ انْفَرَدُ
وَأَجْمَعُوا لِضَعْفِهِ فَهُوَ كَرَدُ

MATRŪK: an isolated report of a liar accused,
Unanimously weak; his words are disused.

وَالْكَذِبُ الْمُخْتَلَقُ الْمَصْنُوعُ
عَلَى النَّبِيِّ فَذَلِكَ الْمَوْضُوعُ

The concocted lie with attribution,
To the Prophet ﷺ, is **MAWDŪ**, a fabrication.

وَقَدْ أَتَتْ كَالْجَوْهَرِ الْمَكُونِ
سَمَّيْتُهَا مَنْظُومَةَ الْبَيْقُونِي

Coming forth like pearls of the sea,
I have named this poem: the **Ode of al-Bayqūnī**.

فَوْقَ الثَّلَاثِينَ بِأَرْبَعِ أَتَتْ
أَقْسَامُهَا ثُمَّ بِخَيْرٍ خْتِمَتْ

Complete with thirty four verses, no less,
Each type explained and finished with goodness.

NOTES

[1] Some versions lack the basmala, but most include it. A few commentators considered it to be an addition made by later copiers and scribes – but this is unsubstantiated.

[2] It was originally the superlative noun [أَحْيَر] meaning “the best,” but the first letter (hamza) was omitted as is common in Arabic.

[3] Each verse (bayt) consists of a first half (ṣadr) and a second half (‘ajuz). The poet chose to rhyme the first half of a verse with the second half instead of rhyming an entire verse with the next. This is called tasri.

[4] The sukūn of the nūn is replaced with a fatha because the letter after it has sukun.

[5] This can be read in the active form yashudh-dha [يَشُدُّ] or in the passive form yushadh-dha [يُشَدُّ].

[6] This verse was slightly changed by Shaykh ‘Abd al-Sattār Abū Ghudda to convey a more accurate definition of Ḥasan:

وَالْحَسَنُ الْخَفِيفُ ضَبْطًا إِذْ عَدَتْ
رِجَالَهُ لَا كَالصَّحِيحِ اشْتَهَرَتْ

Hasan is lesser in accuracy 'than Sahih'
So, its men are unlike Sahih in virtue.

[7] Plural of Ṭarīq [طَرِيق] – the vowel of the middle radical has been changed to sukūn to fit the meter..

[8] This verse suggests that a Muttaṣil hadith must have a connected chain which reaches the Prophet (peace be upon him), although, chains which lead back to other sources (Companions and Followers), are also labelled as Muttaṣil, as long as they are unbroken. An alteration to reflect this was suggested:

وَمَا بِسَمْعِ كُلِّ رَاوٍ يَتَّصِلُ
إِسْنَادُهُ لِمُنْتَهَى فَالْمُتَّصِلُ

If each narrator relates from the one before,
Till the source, then it's MUTTAṢIL for sure.

[9] The word was anba'nī but the second glottal stop (hamza) was changed into a long vowel [alif] to fit the meter, resulting in anbānī.

[10] This can be read in two ways: i) As marwī [مَرْوِي] while maintaining the long vowel [yā] or; ii) as marwin [مَرْوِي] by omitting the long vowel and adding nunation (tanwīn) to the end.

[11] The nunation is dropped to make the word fit the meter.

[12] This definition, that an ‘Azīz hadith may have two or three narrators, is the earlier position adopted by Ibn Manda, Ibn al-Ṣalāh, al-Nawawī, and others. The famous and accepted definition forwarded by later scholars is that ‘Azīz is a hadith with two narrators only, while a hadith with three narrators is Mašhūr. Considering the later definition, the following alteration was suggested:

عَزِيْزٌ مَّرْوِيٌّ اِثْنَيْنِ لَا ثَلَاثَةً

‘Azīz is narrated by two not three.

[13] [لا ينعرف] is a colloquialism and not found in standard Arabic..

[14] Originally this word ends with a glottal stop (hamza): [الْمَلَأَ], which was changed to a long vowel (alif): [الْمَلَأَ] to maintain the poetic meter and rhyme scheme.

[11] A rare variation of the word أَجْنِيَهُ which omits the long vowel [yā].





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