

# الْمَنْظُومَةُ الْبَيْقُونِيَّةُ

## THE BAYQŪNĪ POEM

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أَبْدَأُ بِالْحَمْدِ مُصَلِّياً عَلَى مُحَمَّدٍ خَيْرِ نَبِيِّ أَرْسَلَ

1. I begin with praise whilst invoking prayer upon

Muhammad, the best Prophet ever sent.

وَذِي مِنْ أَقْسَامِ الْحَدِيثِ عِدَّةٌ وَكُلُّ وَاحِدٍ أَتَى وَحَدَّهُ

2. And these are a number of categories of traditions,

each one having come with its definition.

أَوَّلُهَا الصَّحِيحُ وَهُوَ مَا اتَّصَلَ إِسْنَادُهُ وَلَمْ يَشِدَّ أَوْ يُعَلَّ

3. The first of them is the *ṣaḥīḥ* which is the one whose chain has connected,

having no anomaly or defect,

يُرْوِيهِ عَدْلٌ ضَابِطٌ عَنْ مِثْلِهِ مُعْتَمِدٌ فِي ضَبْطِهِ وَنَقْلِهِ

4. A reliable and precise person narrates it from one like himself,

who is reliable in his precision and transmission.

وَالْحَسَنُ الْمَعْرُوفُ طُرُقًا وَغَدَتْ  
رِجَالُهُ لَا كَالصَّحِيحِ اشْتَهَرَتْ

5. *Ḥasan* is the one whose chains are known but

whose transmitters are not as famous as the *ṣaḥīḥ*

وَكُلُّ مَا عَنِ رُتْبَةِ الْحُسْنِ قَصْرٌ  
فَهُوَ الضَّعِيفُ وَهُوَ أَقْسَامًا كَثْرٌ

6. All that falls short of the rank of *ḥasan*

is *ḍa'if*, which has many branches.

وَمَا أُضِيفَ لِلنَّبِيِّ الْمَرْفُوعُ  
وَمَا لِتَابِعٍ هُوَ الْمَقْطُوعُ

7. *Marf'ū* is that which is attributed to the Prophet.

*Maqtu'* is that which goes to a successor.

وَالْمُسْنَدُ الْمُتَّصِلُ الْإِسْنَادِ مِنْ  
رَاوِيهِ حَتَّى الْمُصْطَفَى وَلَمْ يَبِينْ

8. *Musnad* is that whose chain is connected from

its narrator up to the Chosen One and is not severed.

وَمَا بِسَمْعِ كُلِّ رَاوٍ يَتَّصِلُ  
إِسْنَادُهُ لِلْمُصْطَفَى فَالْمُتَّصِلُ

9. That whose chain, by every narrator hearing,

is connected to the Chosen One is the *muttaṣil*.

مُسَلْسَلٌ قُلُّ مَا عَلَيَّ وَصَفٍ أَتَى      مِثْلُ أَمَّا وَاللَّهِ أَنْبَانِي الْفَتَى

10. Say that *musalsal* is that which has come with a description

such as, ‘By Allah, the youngster informed me’,

كَذَلِكَ قَدْ حَدَّثَنِيهِ قَائِمًا      أَوْ بَعْدَ أَنْ حَدَّثَنِي تَبَسَّمًا

11. Similarly, ‘He narrated it to me whilst standing’,

or, ‘After he narrated it to me he smiled’.

عَزِيزٌ مَرْوِيٌّ اِثْنَيْنِ أَوْ ثَلَاثَةً      مَشْهُورٌ مَرْوِيٌّ فَوْقَ مَا ثَلَاثَةً

12. ‘Azīz is related by two or three.

*Mashhūr* is related by more than three.

مُعْنَعَنْ كَعَنْ سَعِيدٍ عَنْ كَرَمٍ      وَمُبْهَمٌ مَا فِيهِ رَاوٍ لَمْ يُسَمَّ

13. *Mu‘an‘an* is like, ‘from Sa‘īd , from Karam’.

*Mubham* is that in which a narrator hasn’t been named.

وَكُلُّ مَا قَلَّتْ رِجَالُهُ عَلَاً      وَضِدُّهُ ذَاكَ الَّذِي قَدْ نَزَلَاً

14. Wherever the transmitters are few is ‘alā,

and its opposite is that one which has descended.

وَمَا أَضْفَتْهُ إِلَى الْأَصْحَابِ مِنْ قَوْلٍ وَفِعْلٍ فَهُوَ مَوْقُوفٌ زُكِنَ

15. Whatever you have attributed to the companions by way of a statement or action is *mauqūf*, as is known.

وَمُرْسَلٌ مِنْهُ الصَّحَابِيُّ سَقَطَ وَقُلٌ غَرِيبٌ مَا رَوَى رَاوٍ فَقَطُّ

16. From the *mursal* the companion has been omitted.

Say that the *gharīb* is that which only one narrator relates.

وَكُلُّ مَا لَمْ يَتَّصِلْ بِحَالٍ إِسْنَادُهُ مُنْقَطِعُ الْأَوْصَالِ

17. All that is disconnected in any form,

its chain has severed (*munqaṭ'i*) ties.

وَالْمُعْضَلُ السَّاقِطُ مِنْهُ اثْنَانِ وَمَا آتَى مُدَلَّسًا نَوْعَانِ

18. *M'udḥal* has two omitted from it.

That which comes as *mudallas* is of two types:

الْأَوَّلُ الْإِسْقَاطُ لِلشَّيْخِ وَأَنْ يُنْقَلَ عَمَّنْ فَوْقَهُ بَعْنُ وَأَنْ

19. The first is omission of the Shaykh and to

transmit from the one above him by using 'from' and 'that';

وَالثَّانِي لَا يُسْقِطُهُ لَكِنْ يَصِفُ      أَوْ صَافَهُ بِمَا بِهِ لَا يَنْعَرِفُ

20. In the second, he does not omit him but he describes

his qualities in a manner by which he is not known.

وَمَا يُخَالِفُ ثِقَةً بِهِ الْمَلَأَ      فَالشَّاذُّ وَالْمَقْلُوبُ قِسْمَانِ تَلَا

21. That in which a trustworthy narrator contravenes the group

is *shādh. Maqlūb* has two types that follow:

إِبْدَالُ رَاوٍ مَا بَرَاوٍ قِسْمٌ      وَقَلْبُ إِسْنَادٍ لِمَتْنٍ قِسْمٌ

22. Substituting a narrator for a narrator is a type and

juxtaposing a chain on to a text is a type.

وَالْفَرْدُ مَا قَيَّدَتْهُ بِثِقَةٍ      أَوْ جَمَعَ أَوْ قَصَرَ عَلَى رِوَايَةٍ

23. *Fard* is restricting it to a trustworthy narrator

or a region or a particular narrator.

وَمَا بَعِلَّةٌ غَمُوضٍ أَوْ خَفَا      مُعَلَّلٌ عِنْدَهُمْ قَدْ عُرِفَا

24. That which has an obscure or hidden defect is

*Mu'allal*, which is known with them.

وَذُو اِخْتِلَافٍ سَنَدٍ اَوْ مَتْنٍ      مُضْطَرِبٌ عِنْدَ اَهْلِ الْفَنِّ

25. That which has a discrepancy in a chain or text is

*muḍṭarib*, according to the specialists.

وَالْمُدْرَجَاتُ فِي الْحَدِيثِ مَا آتَتْ      مِنْ بَعْضِ اَلْفَاظِ الرُّوَاةِ اَتَّصَلَتْ

26. Insertions (*mudrajāt*) in traditions are what have come

from some of the words of the narrators which have connected.

وَمَا رَوَى كُلُّ قَرِينٍ عَنْ اَخِيهِ      مُدَبَّجٌ فَاَعْرِفْهُ حَقًّا وَاَنْتَخِهْ

27. That which each contemporary narrates from of his brother is

*mudabbaj*, know it well and be proud.

مُتَّفِقٌ لَفْظًا وَاَخْطَا مُتَّفِقٌ      وَضِدُّهُ فِيمَا ذَكَرْنَا الْمُفْتَرِقُ

28. Agreeing in pronunciation and spelling is *muttafiq*.

The opposite of what we have mentioned is *muftariq*.

مُؤْتَلِفٌ مُتَّفِقٌ اَلْخَطُّ فَقَطُّ      وَضِدُّهُ مُخْتَلِفٌ فَاخْشِ اَلْغَلْطُ

29. *Mu'talif* agrees in spelling alone.

Its opposite is *mukhtalif*, so beware of erring.

وَالْمُنْكَرُ الْفَرْدُ بِهِ رَأَوْ غَدَا      تَعْدِيلُهُ لَا يَحْمِلُ التَّفْرُدَا

30. *Munkar* is the solitary narration in which one narrator

whose critique does not allow for a solitary narration.

مَتْرُوكُهُ مَا وَاحِدٌ بِهِ انْفَرَدُ      وَأَجْمَعُوا لِضَعْفِهِ فَهُوَ كَرَدُّ

31. Its *Matrūk* is that in which there is a solitary narrator

and they have agreed about his weakness thus it is like a rejected (tradition).

وَالْكَذِبُ الْمُخْتَلَقُ الْمَصْنُوعُ      عَلَى النَّبِيِّ فَذَلِكَ الْمَوْضُوعُ

32. The concocted manufactured lie

upon the Prophet, that is the *mawḍū‘*.

وَقَدْ أَتَتْ كَأَجْوَهْرِ الْمَكْنُونِ      سَمَّيْتُهَا مَنْظُومَةَ الْبَيْقُونِي

33. It has indeed arrived like a hidden pearl,

I have entitled it ‘The Bayqūnī Poem’.

فَوْقَ الثَّلَاثِينَ بِأَرْبَعٍ أَتَتْ      قَسَامُهَا تَمَّتْ بِخَيْرٍ خِتَمَتْ

34. Its categories have come to thirty-four;

completed, with goodness they are sealed.