

SALAH TRACTS IN VERSE WITHIN TURKISH LITERATURE KHULASAT AL-KAIDANI AND TURKISH TRANSLATIONS IN VERSE

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As manuscript works, which constitute some indispensable treasure with respect to history of our literature, come back into light, our knowledge on religious literary genres, as well as other, no doubt increases. Such works added to literature thanks to efforts by researchers give us the opportunity of close acquaintance with religious works that are considered as the most significant and the most prolific products of Divan Poetry¹, and of more accurate interpretations regarding the genre of such works. Apart from works such as aqâ'id, fiqh and catechism (ilm-i hal) in verse, siyer (life of Muhammad) in verse, exegeses (tafsir) and hadithes in verse that are generally written in poetic structure for these disciplines, there are also some poetic pieces about a subdivision or important question of abovementioned Islamic sciences. Faraiz, Hegira of Muhammad, miraj-name, rules of hajj, miracles of Prophet, all in verse, can be mentioned among such examples.

In the wake of our researches, we found out that these catechisms in verse constitute a notable part of our religious literature. This fact incited us to study how this tradition emerged. Hereby study is about one of source texts and its translations in verse, which is highly influential for emergence of the tradition. We introduce two poetic translations of the work, in order to better reflect its referential value. Evidently, the texts, which influenced the emergence of mentioned tradition, are not limited with this prose work, but we consider it important in regard to influential extent of the book. Besides, we believe that newly discovered catechisms in verse, as well as other religious literary genres, will help for better comprehension regarding the content and limits of our literature. In our view, it will be useful to introduce two prose works below, which we consider as the basis of poetic catechisms, as translations in verse, since the two following works are among the pieces to constitute an origin for beginning of a tradition.

Khulasat al-Kaidani (Fiqh-al Kaidani), Lutfullah al-Nasafi al-Kaidani

Lutfallah al-Nasafi called Fâzıl Kaidani, whose dates of birth and death are not exactly known, lived during late 13th and first half of 14th century in region of Transoxiana.² This is the only known work by the author, and has also been referred with names such as Şurûtu's-Salât, *Metâlibu'l-musallî*, *el-Meşrûat ve Gayr-i Meşrûat*, *Mukaddimetü's-salât*, Khulasat al-Kaidani, Khulasat al-Fiqh, *Fiqh al-Kaidani*, and *Bustânu's-salât*. The copy, which constitutes the basis for our analysis, is registered under archive no 06 Mil Yz A 9329/3 in National Library, and can be described as follows:

It has a brown, leather-covered paperboard binding with a bookmark. The prefaces are in red, whereas the scales are in green. Size of book is 200x145-145x75 and it is copied with tulut calligraphy bearing a watermark in form of bunch of grapes. Titles and certain words are written in red ink. Under the caption, it is seen that the name of book is written, by mistake, as "Haza Risale-i Fıkh-ı Kaidani li-İbn Kemal Paşa". As far as is known, however, Ibn Kemal Pasha (death: 940/1534) has written no such tract.³ This is probably a mistake of copying person. The work is purchased from someone called İsmail Öğütlü. Tract is located within in a group of bindings that includes following works:

¹ See Levend, Ağâh Sırrı, "Dinî Edebiyatımızın Başlıca Ürünleri" *Türk Dili Araştırmaları Yıllığı Belleten*, Atatürk Kültür, Dil ve Tarih Yüksek Kurumu, Türk Dil Kurumu Yayınları, Ankara 1972, p. 35.

² Nasrullayev Nimetullah, Lutfullah en-Nesefî'nin "Fıkh-ı Keydani" Eseri ve Onun İslam Fıkhındaki Ehemmiyeti, *Uluslararası Türk Dünyasının İslamiyete Katkıları Sempozyumu*, (31 May 2007- 01 June 2007), Isparta, p. 319. For complete text of related session in symposium, see <http://ilahiyat.sdu.edu.tr/Turkler%20Sempozyum/sempozyum%20pdf/3%20oturum%20a%20salon.pdf> ; Also see J.F. Blumhardt, *Catologues Hindi, Panjabi, Sindhi, and Pushtu Printed Books in the Library of the British Museum*, London, 1893, p. 27.

³ See Çelebi İlyas, "Kemalpaşazâde-Eserleri-", *Türkiye Diyanet Vakfı İslam Ansiklopedisi (DİA)*, XXV, p. 247.

Author	Title	Archive Number
Hamza Efendî	İlm-i Hâl	06 Mil Yz A 9329/9
Ebû'l-Müntehâ Ahmed b. Mehmed Magnîsâvî (öl. 1000/1592 civarı)	Şerhu'l-Fıkhî'l-Ekber	06 Mil Yz A 9329/8
	Kasîde-i Dürr-i Mekkûn	06 Mil Yz A 9329/7
	Risâle fî Ahvâli'l-Kıyâme	06 Mil Yz A 9329/6
	Risâle fî'n-Nukra	06 Mil Yz A 9329/5
Lutf-Allâh en-Nesevî el-Fazl el-Keydânî (öl. 750/1359)	Risâle fî Hakki'l-Udhiye	06 Mil Yz A 9329/4
	Fıkhul-Keydânî	06 Mil Yz A 9329/3
Ebû Hanîfe Nu'mân b. Sâbit el-Kûfî (80-150/699-767)	el-Fıkhul-Ekber	06 Mil Yz A 9329/2
	İlm-i Hâl	06 Mil Yz A 9329/1

Fiqh-al Kaidani takes place between leaves 79b and 84a of this binding.

The renowned piece of Lutfullah al-Nasafi is devoted to ‘salah’, among other worships. The book treats questions about salah, and divides the aspects as “the licit” and “the illicit”.

The licit: They are listed as the fard, wajib, sunnah, mustahabb, including also mubah.

The illicit: They are listed as the haraam, makruh, including also the mufsid; it is treated under title (conditions that violate salah).

Therefore, the form of qualification for the acts obliged, called as “Ef’âl-i Mükellefîn”, pursuant to Sharia, has been explained.

The work is written in Arabic, and just like the *Muqaddimah* by Samarqandî, it is striking with the simplicity in style, and able to address to readers at any level thanks to short and clear phrases.

The book owes its fame to author’s ability and simple style in dealing with system of classification and issues about salah. This appreciation is clearly seen from the fact that it has been studied in several madrasah of Central Asia and especially in Turkistan⁴ for centuries; moreover, such studies include the memorization of the work.⁵ It is still studied as a textbook at primary schools in Afghanistan.⁶ We also come upon the work in India, within the curriculum of certain madrasah that provide religious education for girls.⁷

The poem *Nazmu’l-‘Ulûm* by Rızâî İshak Zencânî heralds that *Fiqh al-Kaidani* and the exegesis by Quhistani on this book were studied in Ottoman madrasah⁸:

ÚuhistÂní rumÿzı cemèe mÀ’il⁹
LeÀli naômıdur baór-ı mesÀ’il

Sekiz ebvÂbıdur KeydÂní cÂmi’
Behişt-i heşte remzi añla sÂmiè¹⁰

⁴ Yarkin İbrahim, *A Glance At The Educational And Cultural Activities in Turkistan, Cultura Turcica*, Volumen V-VII, Türk Kültürünü Araştırma Enstitüsü Yay., Ankara 1968, p. 35.

⁵ *Ibid*, p. 320.

⁶ *Ibid*, p. 321.

⁷ Winkelmann Mareike Jule, *From behind the curtain: a study of a girls' madrasah in India*, Amsterdam University Press, 2005, p. 147.

⁸ See Özyılmaz, *ÖmerManzume-i Tertib-i Ulum Tertibu'l Ulum Kaside fi'l-Kütübü'l Meşhure fi'l Ulum Kevakib'i Seb'a ve Erzurumlu İbrahim Hakkı'nın Tertib-i Ulum İsimli Eserine Göre XVII. ve XVIII. Yüzyıllarda Osmanlı Medreselerinin Eğitim Programları*, Kültür Bakanlığı Yay., Ankara 2002.

⁹ Beyitte geçen “rumûzi cem” ifadesi Kuhistânî'nin ,Cami"u'r-rumuz adıyla bilinen ve Sadrüşşeria'nın Vıkâye'yi ihtisar ettiđi en-Nukâye adlı eserine Kuhistânî'nin yazdıđı şerhtir. Eser Özbek sultanı Ubetdullah Han'a ithaf edilmiştir. Bkz. Yaman Ahmet, “Kuhistânî”, *DİA*, XXVI, s. 348.

¹⁰ Son mısradâ Keydânî'nin eserinde geçen sekizli tasnifin, sekiz ayrı cennete bir atıf olduđu anlaşılmaktadır. Beyitler için bkz. Özfırat Bayram, *Tokatlı İshâk Efendi'nin Nazmu'l-Ulûm, Nazmu'l-Le'âlî Ve Manzûme-i Keydânî Adlı Mesnevileri (İnceleme-Metin)* Yüksek Lisans Tezi, Selçuk Üniversitesi Sosyal Bilimler Enstitüsü Konya 2006, s. 189.

In library catalogues, also within certain manuscript works and biographical references, the work by Kaidani is erroneously attributed to Molla Fenari and Kemalpaşazâde.¹¹

According to analyses by Recep Cici, an expert on Ottoman Sharia, Molla Fenari has written an exegesis called *Şerh li-Mukaddimetü's-Salât* with respect to mentioned work by Kaidani.¹² The interpretation by Fenari is quite significant since it is the first exegesis on Kaidani during Ottoman era.¹³ Renowned scholar and Sufi Ismail Hakkı Bursawi is also one of the writers to compose an exegesis on *Fiqh-al Kaidani*.¹⁴

Mirza Mehmed Halife, who is thought to have a significant proficiency in fiqh, tafsir, hadith, fard and spiritual sciences, has translated *Fiqh-al Kaidani*.¹⁵ The most famous exegesis on Muqaddimah is *Câmi'u'l-mebânî li-mesâilî Fikhi'l-Keydânî*, written by abovementioned Şemseddin Muhammed b. Hüsameddin el-Horasânî el-Kuhistânî (death: 962/1555).¹⁶ Another study on Kaidani's piece is *Metâlibu'l- Musallî*¹⁷ by Rızâî. The latter is worth to mention, since Rızâî has translated the below-given work of Kaidani in verse. Therefore, Rızâî has both interpreted the work and transformed it into verse.

Another exegesis on the work is the extensive interpretation Tezkiretu's-Salât by Abdurrahman ed-Darir (death: 1161/1748).¹⁸

Apart from Persian interlinear translation,¹⁹ there is also a Turkish exegesis²⁰ of Kaidani's work.

Other than two works, which we have extensively talked about above, *Münyetü'l-Musallî ve Gunyetü'l-Mübtedî*²¹ by *Sedîdüddin el-Kâşgarî* (death: 705/1305), *Sirâcü'l-Musallî ve Bedri'l-Mübtedî*²² by Ebûl-Kâsım Alî b. Muhammed es-Simnânî (death: 493/1100), *el-'Ikdu's-Semîn ve'l-'Akdu'l-Yemîn* by Kutbuddinzâde (death: 885/1480), and *Şerhu Şurûti's-Salât*²³ and *Muaddilu's-Salât*²⁴ by Imam Birgiwi (death: 981/1573) are examples of works that are principally on salah.²⁵ As for similar works in Turkish, we can refer to *Terğîbu's-Salât*, written first in Persian, then in Chagatai Turkish by Muhammed b. Ahmedü'z-Zâhid (death: 632/1234?).²⁶ Birgiwi contributed to catechism tradition not only with his *Şerhu Şurûti's-Salât* and *Mu'addil al-salah*, but also through his *Vasiyet-nâme*. At this point, it is also significant that *Vasiyet-nâme* is transformed into verse by a poet called Bahtî. We have hitherto laid stress on famous Mukaddimetü's-salat by Kaidani, and the influence of this piece on Ottoman culture. Kaidani's influence on Turkish Literature, however, constitutes the principle theme of hereby study. According to us, it is appropriate to compile these poems under title of Şurûtu's-Salât or Mukaddimetü's-Salât. They can be incorporated within groups of poems on worship and catechism, which constitute a subdivision of fiqh. Such poems are often translations in verse of prose works. There are also some poems put to paper regarding the virtue of salah.²⁷

¹¹ For discussions about the issues, see Gülle Sıtkı, Şemseddin Muhammed b. Hamza Fenârî'nin Hayatı ve Eserleri (Y.L. Tezi) İ.Ü.S.B.E., İstanbul 1990, pp. 79-80; Also see Gömbeyaz Kadir, "Molla Fenârî'ye Nispet Edilen Eserlerde Aidiyet Problemi ve Molla Fenârî Bibliyografyası", *Uluslararası Molla Fenârî Sempozyumu Bidiriler* (4-6 December 2009 Bursa), Ed. Yücedoğru Tevfik et al, Bursa 2010, pp. 494-495.

¹² See Cici Recep, "Molla Fenârî'nin Osmanlı Hukuk Düşüncesindeki Yeri", *Uluslararası Molla Fenârî Sempozyumu Bidiriler* (4-6 December 2009 Bursa), Ed. Yücedoğru Tevfik vd., Bursa 2010, p. 242, pp. 246-247.

¹³ See *ibid*, p. 258.

¹⁴ Namî Ali, "İsmail Hakkı Bursevî", *DİA*, XXIII, pp. 102-106.

¹⁵ Mehmet Halife, *Tarih-i Gilmanî*, Ed. Kamil Su, Kültür ve Turizm Bakanlığı Yayınları-1001 Temel Eser Dizisi: 74, Ankara 1986, p.

¹⁶ Yaman Ahmet, *ibid*, p. 348.

¹⁷ For a manuscript copy of the exegesis *Metâlibu'l-Musallî* on the work, see Manisa Public Library, No: 45 Hk 2960/2.

¹⁸ For copies of this work, see National Library of Turkey, Collection of Manuscripts No: 06 Mil Yz A 8890 and the Same Section No: 06 Mil Yz A 2091.

¹⁹ See *ibid*, p. 348.

²⁰ Nasrullayev Nimetullah, *ibid*, p. 321.

²¹ See Özel Ahmet, Hanefî Mezhebi- Literatür-, *DİA*, XVI, p. 25.

²² There are many manuscript copies of the work in Turkish libraries. For an example, see National Library of Turkey, Tokat Zile Public Library Collection No: 60 Zile 471/4.

²³ For manuscript copies of the work, see Bursa İnebey Library of Manuscripts, Orhan Camii Koleksiyonu, No: 16 Or 471.

²⁴ For a manuscript copy of this work on obedience to procedures of salah, see: National Library of Turkey, Tokat Zile Public Library Collection, No: 60 Zile 30/2. In the wake of our study on this manuscript, we found out that the work is, by mistake, registered in catalogue under title, *Mukaddimetü's-Salât*.

²⁵ See Yenen Halit, *İmam Birgivi'nin Avâmîl Ve İzhârü'l-Esrâr'ının İncelenmesi* (Master Thesis) Ç. Ü. S. B. E., Adana 2010, p. 27.

²⁶ See Erbay Fatih, "Terğîbü's-Salât'ın Çağatay Türkçesi İle Yazılmış Nüshası Üzerine", S.Ü. *Türkiyat Araştırmaları Enstitüsü Türkiyat Araştırmaları Dergisi*, Güz 2006, Issue 20, pp. 189-199.

²⁷ For a manuscript work on the issue, see Çankıç (Çarkçı) Miskin, *Namaz Manzumesi*, National Library of Turkey, 06 Hk 4383/4.

Now, two Turkish poetic translations, called *Manzume-i Fikh-ı Keydânî* by Sayyidi and Rızâî, will be introduced below as example.

First leaf of Kaidani’s work



Last leaf of Kaidani’s work



Sayyidi, *Manzume-i Fikh-ı Keydânî*¹

Another poetic translation of Lutfullah al-Nasafi’s *Mukaddimetü’s-Salât (Fiqh al-Kaidani)* is the verse, *Fiqh al-Kaidani* by poet Sayyidi.

There is no information about the life of Sayyidi. In some library catalogues, however, his name is given as Sayyidi Mehmed b. Abdullâh. Depending on the date of his Moral Poem, we estimate that the poem may have lived during 17th century.¹

As far as we could find out, other works by Sayyidi are as follows: *Nazm-ı Fıqh-ı Akbar*¹ and *Tarjuma-i Tariqat-ı Muhammadiyah (Ahlak Manzumesi-Moral Poem)*¹ *Manzûma-i Tarjuma-i Nahv-i Birgiwi* .

Sayyidi was a scholar and poet deeply influenced by Birgiwi. The influence can be clearly seen from references to Birgiwi in his below-given couplets in the group of bindings, about the licit nature of poem, as well as from his translation of Birgiwi's tract on Nahiv:

Óaøret-i Óau'dan Resÿl'inden óaðer it itme gel
Naðm ile olan kelÀma ùaèna taórík-i zevÀl

İstimÀè u emr u inşÀd ile medó itmiş Resÿl
İt naðar budur de tÀ ðem eyleyüp olma fuèÿl

Me ðað-ı cemè-i eóÀdíâinde yazmış Birgivi
Tevbe eyle ceħliñe rÀøı degil aña fuóÿl

This poem by Sayyidi consists of 87 couplets and is written using the template fâ'ilâtün/fâilâtün/fâilâtün/fâilün within remel method in aruz meter.

Since there is a necessity of frequently using religious concepts, the poem predominantly consists of Arabic words. Nevertheless the masnavi is also striking for intense usage of terms of fiqh that can be recognised by public only at minimum level.

The poem is not as elaborate as Rizâi's poem, which is another translation of *Fiqh al-Kaidani* in verse. The themes are narrated in brief; and there are not many details. However, upon an observation about the questions treated by Sayyidi in this poetic translation, we see that he is loyal to the content of Mukaddimetü's-Salât (Fiqh al-Kaidani) by Lutfullah al-Nasafi. The titles in the masnavi by Sayyidi are as follows:

1. Tevóíd
2. Fí haúú'l-imÀmeti
3. Fí haúú's-âalÀti icmÀlen
4. el-BÀbu'l-evvel fí'l-ferÀøi dÀðilen ve ðÀricen
5. el-BÀbu'â-âAni fí'l-vÀcibÀti èÀmmen ve ðÀããan
6. Fi beyÀni vÀcibÀti'l- èÀm
7. Mine'l- vÀcibÀti'l-ðÀã
8. Fí beyÀni envÀèi's-sünen
9. el-BÀbu'â-âAliâ fí's-süneni èÀmmen ve ðÀããan
10. Mine's-süneni'l- èÀm
11. Ve mine's-süneni'l- ðÀã
12. el-BÀbu'r-RÀbiè el-müstaóabbÀtü èÀmmen ve ðÀããan
13. Mine'l- müstaóabbÀtü'l-èÀmmeti
14. Ve mine'l- müstaóabbÀtü'l-ðÀã
15. el-BÀbu'l-ðÀmis fí'l-muóarremÀti èale'l-èumúm
16. el-BÀbu's-sÀdis fí'l-mekrÿhÀt-i èÀmmen ve ðÀããan
17. Mine'l- mekrÿhÀti'l-èÀm
18. Ve mine'l- mekrÿhÀti'l-ðÀã
19. el-BÀbu's-sÀbiè fí'l-mübÀóÀti 'Àmmen ve hÀssan/ mine'l- mübÀóÀti'l-'Àm
20. Ve mine'l- mübÀóÀti'l-ðÀã
21. el-BÀbu's-sÀbiè fí'l-müfsidÀti èale'l-èumÿm

The poem starts with praising Almighty Allah and Dear Prophet. Then, the judgments about licit and illicit acts are listed:

Óamd-ı evvel it Óudâya âÀniyen eyle ãalÀt
Böyledür cümle èibÀda emri Faòr-i KÀinÀt

İki óökmüñ arasında cümle maðlýú mübtelÀ
Ger iderlerse iùÀèat olalar óadsız müâÀb

Nefs ü şeyüÄn u hevÄ dünyÄ-i bî-èÄra uyup
Güne gün èiäyÄn iderler ise bulurlar èüÄb

Aâl-1 meşryè dördürür ófö ile ol ãÄóib edeb
Farø u vÄcib daði sünnet derde dermÄn müsteóab

Bunları velí eyleyen oldur ki dinmişdür mübÄó
Asl-1 àayri velí idenler oldı bil müfsid mübÄó

Gayr-1 meşryèuñ esÄsı ikidür mekrýh óarÄm
Feríd birce birce naôm olunmaúdur merÄm

Aâil nevèi ibtilÄ maènÄ yigirmi bir óisÄl
Óükm ile úrú bir olur bilür kim iderse suÄl

KÄmilen bulına seksen altı şerèan fis-ãalÄt
Cehl ile seksen sekiz bulına ol olmaz ãalÄt

Bil ãalÄt naômında icmÄl üzre itmişdük beyÄn
Şimdi idi iütüÄ icmÄli tafäilen èayÄn

The poet ends the mathnawie with the puzzling (mu'amma) couplets below:

Ber óisÄb-1 ebcedí Mecmÿèa-i KeydÄní' de
Óökr olunan iki ÚÄú YÄ HÄ mesÄildür temÄm

Óükm-i kÄf aslı vü ibtilÄ bÄ nevèa hÄ maènÄya úay
Øabù ider èaúli olan óaãmına virmez imÄm (emÄn?)

Dört neviède bulunacak seksen altı şerè ile
Úaçacaú seksen sekiz øabùnda eyle ihtimÄm

Müstaóab “keç” sünnete “kez” vâcibe “ek” farøa “hey”
Óoş işÄretdür zekiler óaô ider olur imÄm

“YÄ” mübÄóaa müfside “hÄ”dur óarÄma óarf-i bÄy
“CÄnibec” mekrýha işÄret virme şeyüÄna zimÄm

Seyyidí bu beyt-i muèammÄ-şekil düşdi ùÄlibe
áam çekilmez emr-i dındür óaô ider İbn HümÄm

We give the following couplets in order to demonstrate how certain issues are treated in the poem:

el-BÄbu'â-âÄní fi'lvÄcibÄti èÄmmen ve òÄssan

èÄm olanlardur yedi òÄssa olan on dört vücÿd
Cümlenüñ øabùn müyesser ide èallÄmu'l-àuyyb

Fi beyÄni vÄcibÄti'l- èÄm

Lafö-1 tekbír ùumÄnîne teşehhüd kaède-i tÄm
Farø u vÄciblerde tertíb ile çúmaú bi's-selÄm

Mine'l- vÄcibÄti'l-òÄs

Eyle taèyín-i úrÄat evveline FÄtióa
Kaär-1 øamm-i sÄre it evvel ola FÄtióa

Uy Úunÿt-1 iöfÄ tilÄvet ü cehr u tekbír äumt u saèid
Secdetü's-sehv li'l-imÄmi on dördü tekbírÄt-1 èid

First leaf of Seyyidi's work



Last leaf of Seyyidi's work



Rızâî, Manzume-i Fıkh-ı Keydânî (Manzume-i Fazliyye)

The author of this poem is İshak b. Hasan ez-Zencânî et-Tokadî, using pseudonym Rızâî. He is considered to be born during the first quarter of 17th century.²⁸

This poem by Rızâî is the poetic translation of *Mukaddimetü's-Salât (Fıqh al-Kaidani)*, which we have comprehensively presented above, written by Lutfullah al-Nasafi.

Even though the poet calls his work as *Manzume-i Fazliyye*, it is rather known under the titles *Manzume-i Keydânî*, *Manzume-i Salât* and *Manzume-i Salâtiyye*.²⁹

Óabíbün óürmetine eyle íósÀn
Ola Manôýme-i Faøliyye ÀsÀn

In this masnavi, Rızâî applies the template mefâ'ílün mefâ'ílün fe'úlün within hezec method of aruz meter.³⁰

The poem consists of 14 titles and 224 couplets.³¹ The poem is written in 1082/1671. This date is indicated in the couplet within the epilogue of the work:³²

Sene biñ seksen iki oldı ey yÀr
Diyem òatm ola tÀrîòín sezÀ-vÀr (221)

Beginning his masnavi with four couplets of praise, Rızâî opens the poem with a brief na'at of three couplets and a eulogy of nine couplets. The eulogy mainly praises the Ahl al-Bayt, Four Caliphs, the Sahabah and other important religious figures.³³ The work begins with following couplets³⁴:

Bi'smi'llÀhi'r-RahmÀni'r-Rahím
Mefaèílün Mefaèílün Feèýlün

كريم لا ينالم حي موجود
قديم لا يزال فرد مسجود

Melekler tesbíóün eyler semÀda
İderler òikrũñi úuşlar havÀda
Senũñ şũkrũñ iderler yirde insÀn
Óúurlar óamdũñi mektebde áibyÀn
Senũñ emrũñledür ey òÀt-ı bí-çün
Sũkÿn-ı arøi her dem devr-i gerdÿn

In chapter "Sebeb-i Te'lífü'r-Risâlet", the poet prays for his son Fazlullah and daughter Hemrâh, rather than revealing why he wrote the book, and dedicates the poem to his children:

èInÀyet eyle Faølu'llÀha yÀ Rab
Refíú eyle EbÿÜ Hem-rÀha yÀ Rab
Tarú-i müstaúíme sÀlik eyle
Óuluã-ı ehl-i Óaúúa mÀlik eyle
èUlÿm-ı nÀfiè ile kÀmil eyle
KitÀb u sũnnet ile èÀmil eyle

²⁸ See Korkmaz, Seyfullah, "Tokatlı Şâir Rızâî İshâk B. Hasan'ın Bir Mersiyesi", *Erciyes Üniversitesi Sosyal Bilimler Enstitüsü Dergisi*, Issue 12, 2002, p. 186.

²⁹ Özfırat Bayram, *ibid*, p. 228.

³⁰ *See ibid*, p. 240.

³¹ *See ibid*, p. 232.

³² *Ibid*, p. 231.

³³ *Ibid*, pp. 252-254.

³⁴ *Ibid*, p. 252.

Benüm oğlum eazizüm nÿr-ı dıdem
 بيا كويم ترا هرجه شنيدم
 35

Rızâî states the reasons for writing the masnavi in these couplets:

Namâz için düzüpdür bir risâle
 Gelür mi nüktesi hergiz hayâle

Anı icmâlice manôyme úldum
 Lisân-ı Türkice maelÿma kıldum

Upon an analysis, it is seen that Rızâî is loyal to themes of *Mukaddimetü's-Salât (Fıkh-ı Keydânî)* by Lutfullah en-Nesefi in his poetic translation. The following couplets resume the themes he touches upon during the poem³⁶:

Sipâs u taâliye ardınca evvel
 Namâzun şartını öğren mufassal

Yigirmi bir namâzuñ vâcibâtı
 Riâyet eyleyen buldı necâtı

Yigirmi yididür aânâf-ı sünnet
 Bilürler ehl-i sünnet câna minnet

Yigirmi üç sayılmış müsteâbbât
 Bulur her işleyen ecr ü mükâfât

Sekiz bâbuñ beşincisidür ey yâr
 Muharremler beyânun eyler iohâr

Namâz içre olan mekrÿh-ı maedyd
 Metinde elli uoúuz oldı mevcÿd

Didüm naôm eyleyem on bir mübâdî
 Namâz ehline baèøı iâuilâdî

Namâzuñ müfsidâtı bâb-ı ââmin
 Beyân idem saña bir bir tamâmın

èUmÿm üzre beş oldı cümle ey èâm
 Óesâb itdüm degüldür pış ya kem

As is seen in the couplets above, the masnavi treats the pillars of salah (elements and fard), wajib, sunnah, mustahabb, haraam, makruh, mubah, as well as the conditions that violate salah.

The distribution of themes in masnavi according to couplets is given below:

1. Tahmîd
2. Naèt-ı Resÿlu'llâh äallâ'llâhu TeèÀiÀ èAleyhi
3. ve Sellem.
4. Fî-âân-ı Aâhâb-ı Resÿlu'llâh äallâ'llâhu èAleyhi
5. ve Sellem.
6. Sebeb-i Te'lífü'r-Risâlet
7. el-Bâbu'l-Evvel Fî-Beyâni'l-Ferâid
8. Fî-Beyâni'l-Erkân
9. el-Bâbu's-æânî Fî-Beyâni'l-Vacibât
10. el-Bâbu's æâliâ Fî-Beyâni's-Sünen
11. el-Bâbu'r-Râbiè Fî-Beyâni'l Müsteâbbât
12. el-Bâbu'l-Hâmis Fî-Beyâni'l-Muârremât

³⁵ Gel ki sana duyduğum her şeyi söyleyeyim.

³⁶ See *Ibid*, pp. 229-230.

13. el-BÀbü's-SÀdis Fí-BeyÀni'l-MekrÿhÀt
14. el-BÀbu's-SÀbi Fí-BeyÀni'l-MübÀóÀt
15. el-BÀbu's-SÀmin Fí-BeyÀni'l-MüfsidÀt
16. ÒÀtime

The poem ends with the following couplets:

ÒÀtime

Yüzüm dergÀhuña sürem İlÀhí
NigÀhí meróametler it nigÀhí

Óabíbün óürmetine eyle íósan
Ola Manôýme-i Faøliyye ÀsÀn

Göre her mübtedí nefèin ziyÀde
Íde saèyinden artuú istifÀde

Daði ãÀlih èamelle behre-ver úl
Ulÿ'l-ebãÀr içinde muèteber úl

èÛnÀdyla naôar iden óasyda
CezÀsın vir anı ırgürne syda

İlÀhí eyle KeydÀníye raómet
Açılsun yüzüne ebvÀb-ı cennet

NamÀz için düzüpdür bir risÀle
Gelür mi nüktesi hergiz óayÀle

Anı icmÀlice manôýme úldum
LisÀn-ı Türkíce maèlyma úldum

Rü'ÿsi 'mes'ele geldi beyÀna
DuèÀ-yı óayr için ola bahÀne

RızÀ'í èÀciz u bir bí-nevÀdur
Úapuña geldi raóm eyle gedÀdur

ZülÀl-i óikmetüñden cÀma nÿş it
VisÀl-i raómetüñden cÀma pÿş it

HezÀrÀn meróabÀ mÀó-ı ãıyÀma
RisÀle anda irdi iòtitÀma

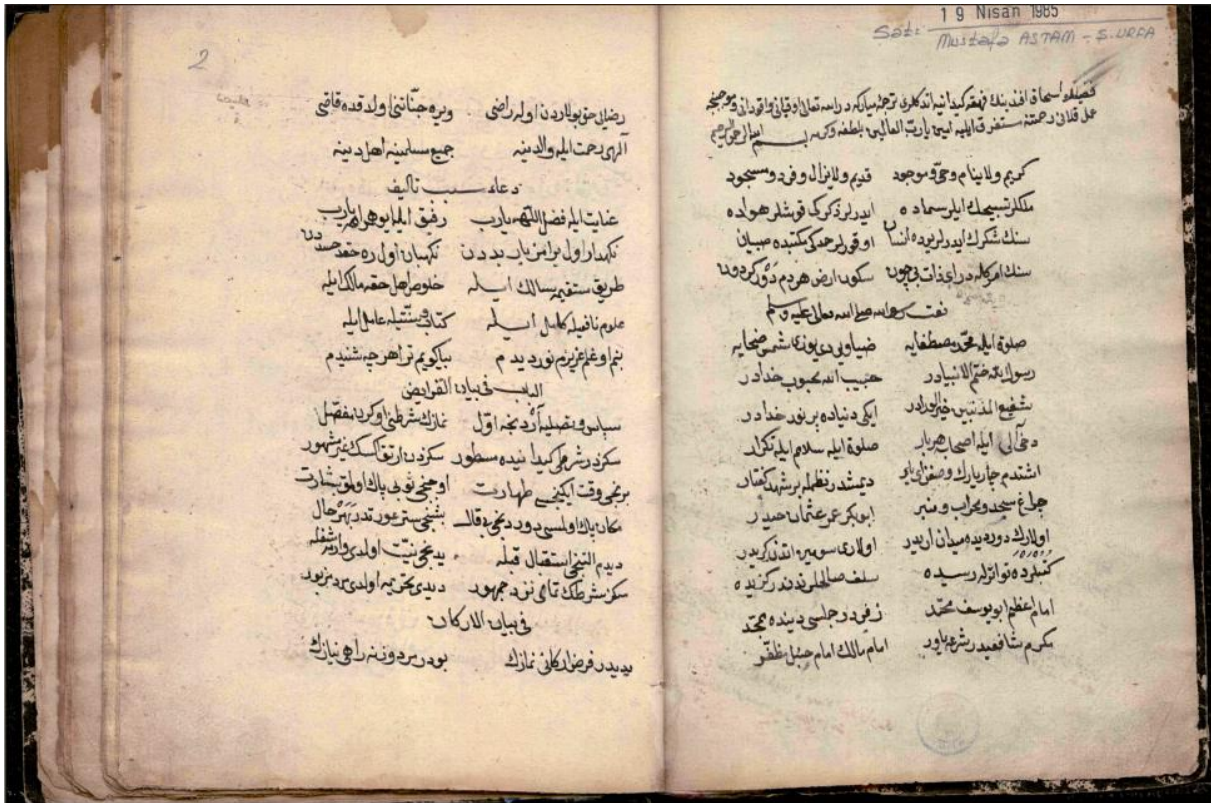
Sene biñ seksen iki oldı ey yÀr
Diyem óatm ola tÀrídin sezÀ-vÀr

İlÀhí ol úuluñ ırgür murÀda
Óuyup kÀtibin aña duèÀda

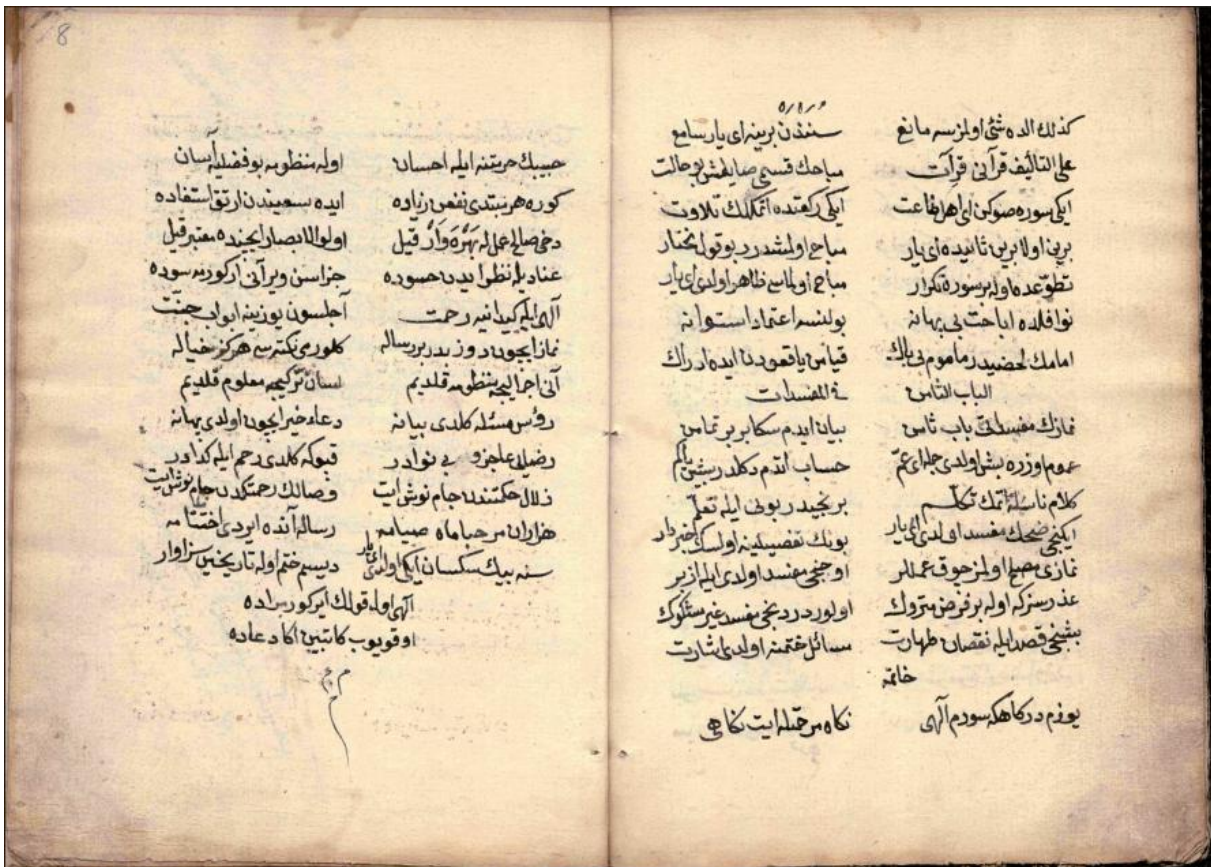
RisÀle çün tamÀm oldı oldı RızÀ'í
Kim óúursa RızÀ'í ye duèÀyı

Kabÿline naôar úlsun umula
Kereminden vire cennet-i aèlÀ

First leaf of Rizâi's work



Last leaf of Rizâi's work



Conclusion

It is absolutely necessary to properly analyse the early works of catechism, which serve as a kind of origin for poetic catechisms and emergence of this genre, in order to better comprehend the milestones of fiqh in Ottoman geography, as well as how highly the scholars, Sufi, state dignitaries and public appreciated these works.

As is seen by means of denotations such as *Mukaddimetü's-Salât*, *Şurûti's-Salât*, *Muaddilu's-Salât*, *Sirâcü'l-Musallî*, *Münyetü'l-Musallî*, *İmâdü'l-İslam*, *Metâlibu'l-Musallî*, *Bustânu's-salât*, and *Terğîbu's-Salât*, the first pieces of catechism are principally about salah and its initial rites; whereas the unity of explicit and implicit fiqh is well sustained.

Apparently, this book by Lütfullah Neseî is among the considerable texts that originate catechism in verse and have a pivotal role during formation of this tradition. Besides, its translations in verse can be considered as a well-established genre within Islamic didactic literature.