

The Physiognomy in the Arabic Poetry, the Abbasid Poetry as an Example

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Abstract

The idea of this research paper is based on the study of the Physiognomy in the Arabic poetry in general and the Abbasid poetry in particular, which is interested in knowing the intended evidences and wanted meanings by inferring the visible matters on the invisible matters, i.e., knowing the hidden nature or character from the evident nature or character. It was appeared to the researcher- after study and investigation- many poetic physiognomies, and he chose what corresponds the title of the research and the intention of the researcher of the brief and alarm on the reporting what benefits of the poetic evidences.

The definition of the Physiognomy and stating its concept and significance in realizing intentions of the poetry and its details have been dealt with, then the research has been divided into three topics as follows:

First: declaring the utterance of the physiognomy.

Second: the physiognomy of the body and organs.

Third: other physiognomic kinds.

Among the results of this research paper were that the poetic physiognomy has come varied in ways and means, and the Arabic poet was skillful in using these varieties, moreover, the physiognomy was a standard for superiority and distinction.

Key words: physiognomy, poetry, Abbasid.

INTRODUCTION

The Arabic poet dealt with the generalities of life and its details and he explored its privacy and probed its niceties, so his ways of expressions of what he wants have varied and the means of this dealing with were differed which clearly refers that the poet lives the life of the poetry; since the poetry is the provisions of the poet's life, and the poet is the water that irrigating the thirst of the renewing and ambitious poetry for the new life, a life full of splendor, beauty, seriousness and novelty, as both are the reason for the continuity of each other life by which he lives and to which he belongs to.

It is clear that the balance, the standard or the scale of that seriousness and novelty is the surprising the recipient and making a new artistic and literary shock in himself; and so was the recipient's answer who taken by surprise and tired by fascination, except to accuse the poet of what formulated of thoughts, meanings and images just to come to him from another

world does not come to the other; and as a result of it all an idea was generated which had spreaded in the history of the Arabic literature that accompanied the poets of devils, jinn, prophecy, divination and myths and so on.(1)

It seems to me as was said- the human is an enemy of what ignored- that the Arabs attributed this rhetorical poetic creativity to another world (devils...), it is in its truth just a general human feature; since the person or individual when he sees, feels or knows what he disabled to comprehend or what is beyond his level of comprehension, senses or actions which in this case he attributes to another world; and among the conditions of that world it must be understood metaphysically and seeing invisible and absent to assure himself that what he found of paranormal belonging to something hidden or unknown, and other conditions to be powerful and capable of what he himself cannot ; which in all of this is achieving an aim that is: the escape from the confrontation or evasion of truth. Therefore, and based on what aforementioned , the poet sees what the others can't see and feels what the others can't feel, and this is the reason of the creativity, superiority and distinction and the scholars, men of letters and critics preceded to this saying.(2)

From this perspective, we dealt with the Arabic poetry in general and the Abbasid poetry in particular in observing on of the modes of surprising and its ways and the means of the artistic literary shock and its arts, as well as stopping at the desire of the poet to bring what the previous poets couldn't do, thus we found our aim and realized it through the physiognomy. Accordingly, we worked to show the utterance of (Physiognomy) and its intended concept, and what its significance in the Arabic poetry upon the poet or the recipient, then we transferred to the ways in which it stated in the Arabic poetry, as we found that it came with different formats, once it came expressly pronounced or derivative, and in the other the focus was on the body and organs, whereas the variety was in the proportion of the other poetic physiognomies which necessitated meditation and interpretation and imposed the presence of the recipient beside the poet to observe the intended physiognomic meaning. The obtained result was clear creativity and a superiority for the Abbasid poet in using beautiful physiognomic poetry characterized by creativity, distinction and superiority. In this regard, I'd like to say: " It's worthy to mention that the poets have dealt with the word (physiognomy) in their poetry stating its utterance and derivations expressly- but somewhat with shyness- and what excited my surprising that I didn't find till now – the moment of writing these lines- a literary study interested in poetic physiognomy or physiognomy upon the poets, whereas in contrary, we found many studies near to what we deal with, which are: (devils of the poets, inspiration, beauty of disposal, pun, symbol, obviousness and improvisation as well as metonymy and so on).

The Concept of Physiognomy

The word 'physiognomy'(3), is dealt with in variety and mastering in the Arabic lexicographies and we shall take from it what has benefited our paper, where it was mentioned as: it is a consideration, validation, meditation for something and for sight in it, and a man of better physiognomy means he has good consideration of things and matters(4).

Al-Tahanoai in his Kashaf elaborated: the physiognomy is a branch of the natural science, it is a knowledge of laws by which the hidden matters in the self of the man are recognized, i.e., it is the inference by the visible matters instead of the invisible ones(5), whereas in the Modern Age, its most famous, complete and simplified references and definitions are: (it is a

science of the natural sciences by which the hidden ethics of the people are known through looking at their apparent conditions such as colours, shapes and organs or it is the inference by the visible morals towards the invisible morals(6), and in this there is a clear reference that the physiognomy is of Arabic meaning and roots.

From the above mentioned, the scientists linked between the human qualities in outer appearance and psychological cognitive qualities and they found a connection between the material outside and the moral inside, and what we intend behind our research paper is observance the meanings and intentions that the poet caught and produced out of them artistic references or the poetic verse inspired for and we beg that to correspond our research as well as to be a response to the call launched by the great writer Mustafa Sadeq Al-Rafie in what he named (The Science of The Poetic Physiognomy)(7).

However, some Arabic words linked to the physiognomy like: (bearing, intuition, knowledge, clipping, science of revelation and scolding)(8), and some sciences were annexed to it such as (divination, Omens and inspiration)(9), and requested in its companion (acumen, intelligence, prominence, intuition, spontaneity and insight)(10).

All these features mentioned above are distributed with the Arabic individual who had known with and attributed to him, but we adhere with a scientific method of research corresponds to the intention behind our study and we'll confine our research paper on the word of (physiognomy) in the Arabic poetry with a rapid preamble to know about its origin in poetry upon Arabs, then we elaborate in studying this word or utterance in the Abbasid poetry and stating its meanings and references that it refers to, and how the Arabic poet in general and the Abbasid poet in particular employed this innate feature –the physiognomy- and enhanced it by exercise and training in order to reach his utmost wish, which the result of all these was producing much of beautiful references and high-end meanings.

We'll find at the end of our research paper that the Arabic Abbasid poet is a unique poet and whenever he is the leader he did his task properly and masterly and his people refer to him as a wise and the knight in the field battle. After that we'll get a clear result that this poet was able to deal with this great and prosperous language in its highest images and extracted its hidden gems that its source inexhaustible, and so they were in front of this linguistic creativity the most righteous people of it because it is (a merit not gifted just to people that have a special readiness)(11).

The Significance of the Physiognomy

The significance of the physiognomy seems in its availability and statement in our Arab heritage and showing the importance and status of the physiographer, where it appeared of clear and evident highness and its place and the place of the physiognomist is appreciation and respect. It has been mentioned in the Holly Qur'an or in the sacred Prophetic Sunnah whether this mentioning came explicit or implicit by its reference and explanations which means: the light of the heart and the light of the insight(12).

However, we want to fix that the (physiognomy is a sort of intuition, which is annexed to the mind, and whenever the mind is more complete the physiognomy becomes more stronger, therefore; the Arabs were more luckier than others with it)(13); and because it based on the intuition and guess not on inference and certainty, its provisions and results like in all

human sciences are preponderant based on the great probability(14), and whenever there are more evidences the intuition will be more powerful(15).

In the Arabic poetry, the word (physiognomy) and its concept has come in different formulas expressly uttered or derivative or construed, and we stood on the characteristics of the physiognomy which differs from one poet to another, and Dr. Mustafa Swaif sees that (the expression of these characteristics is the most important distinction that distinguishes the literary writing at all)(16). What we would like to refer to state the significance of the physiognomy is what we observed upon some of the poets of the presence of the word (physiognomy) expressly, and it was used to describe its companion (physiognomist) that he is worthy of respect and responsibility and assuming leadership, and the evidence about that what the poet Abou Al-Ataheya said (died 213 H.): (Parted Al-Kamel)

Allah keeps no guard	perhaps the physiognomy gets wrong
The ask for the presidency	not learned worsen the competition
People threshing each other	on the request of the presidency

Here, the importance of the physiognomy and its value highlight in the minds of the people and in the society, as it seems a secured fortress to its companion (the physiognomy); and because he realizes the ends of the matters and its outcomes, he can by his experience to overcome difficult and sudden situations. We here by draw attention how the poet linked the aforementioned verses with the matter of the presidency, and how people compete in request it?!

However, it seems to me from these verses above that the poet refers to the physiognomy as one of the presidency requirements; and a person who wants to be a physiognomist he must have acumen and intelligence to be one of his features, since the poet made it synonymous for keeping- after Allah's Providence- and he raised its status when he weakened its fault when he brought (perhaps), which it often or mostly incredible, and this is just a clear approval from the poet to its importance and impact in making presidency and rational leadership become successful. It not far from what we mentioned of Abi Al-Ataheya's verses that what we got of Ibn Al-Herbaria's poetry (died 509 H.) when he said: (Parted Al-Rajez)

Who was of a policy	assume him presidency
Imitated the aid of	his roughness nature
Permanent sitting	apparent frown
Better in policy	Better in physiognomy

In these verses there is a complete and evident clarity for the significance of the physiognomy in giving tasks and granting powers, and clarifying that highlights who was good in physiognomy is known about the ends and outcomes of the matters and has a policy, flexibility, acumen, intelligence and has deep insight, so he is worthy for the leadership, since it is one of the successful leader's features. The Arabic poet resorts to the physiognomy to prove what he has of superiority and distinction, and the use of the physiognomy often to be expressly uttered or construed, as well as it comes accompanied with the glory, proudness or distinction, as its reference mostly to be positive. The physiognomist sees what the others

cannot see and has deep insight that the others haven't, where he sees in a light of insight that corresponds the events and comes harmonized with what will be; thus, we find inclination in resorting to the physiognomy and using it. However, if we saw in the conditions of mastering the physiognomy that formulated by the ancients of this science we found it in two reasons: (one of them is the mentality of the physiognomist, the sharpness of his heart, the better of his acumen, and the second reason: the appearance of the signs and evidences on the physiognomist, and if the two reasons come together it is hardly that a person gets wrong in his physiognomy, but if both are not found the physiognomy will be invalid, as well as if one of them strengthen or weaken, so the physiognomy will be in between)(19) , and I see that the Abbasid poet was able of these two conditions and he won what intended behind the physiognomy. When we contemplate in the Diwans of the poets, we find that the Arabic poet activates to benefit from the utterance of 'physiognomy' and its meanings in more than one way, once he uses it explicit, other he uses it derivative and third he dealt with in a mode refers to its references and meanings; and this is just an artistic variety and a literary method clarifies for the recipient the extent of the value stands behind the utterance of physiognomy and its implications. While in the historical literary glossary of the physiognomy with all its ways of dealing with by the poets we leave it to another wide study(20), and we'll focus in this research on the brief in dealing with the poetic evidences and analyzing them.

First Topic: Stating the wording of physiognomy

Some poets used the word physiognomy expressly in their poems, and if we moved to the Abbasid Age, we find the poet Ibn Al-Roomy (died 283 H.) uses physiognomy in his poetry in place of praise, and so he says expressly praising the others and lauded the truthfulness of his physiognomy: (Ahad Al-Kamel)

It is happiness that I saw the father of Abbas fills of the eye and soul

I found in him a truthful physiognomy So I praised what I had yesterday(21)

The poet in this position praises a good feature found in the praised person who has the physiognomy and insight, and his evidence in that he realized by his physiognomy and acumen that his son (Aba Al-Abbas) would be assuming the high posts; because he has the good features and well-known merits that admires the eye and makes the spirit pleasant. Here, the poet clarified the precision intuition of the praised man and the correctness of his opinion and expectation, so he mixed between the praise of the father and the praise of his son. Then, the poet Al-Shareef Al-Radhi (died 406) started a poetic poem in praising himself describing it by the truthfulness of his physiognomy, said: (Al-Taweel)

Aba Hassan I have in men a physiognomy I used to say truthfully

You chose me so you are noble man You will be risen up to far uphill

You have a premature deification and I said that Allah prolonged staying the man(22)

However, in this place we see that our poet presents a praise to himself when he emphasized the truthfulness of his physiognomy, acumen and knowing men. We also observed in these verses more than one physiognomy, since his physiognomy told him- it is another certainty- to state the truthfulness of his saying, and this matter is not intuitive but certain- the first that: the intended of the praise is of great deification, Nobel, generous, brave, good of looking and

original, and the other physiognomy is that: this praised will attain the highest degrees of proudness, and here the poet gathered between his praise to himself as being physiognomist in knowing the truth of men, and between the praise of the praised person/ the recipient who attributed to him the features of splendor and highness, and so brought him good news that the next would be better and in this position he gathered between two physiognomies and two praises.

The poet Mehyar Al-Dailamy (died 428 H.) had in his poetry more than one physiognomic position(23), such as the following verses he said: (Al-Kamel)

The love the religion links its rope between you and me

When you accused my tongue the physiognomy in the face witnesses for me and swears (24).

In this evidence the poet engages more than one senses, the tongue: is the tool of pronunciation, speech and disclosure firstly, and then the sight and insight as well as the verification in the face secondly, and this gives us two references, 1- the poet is truthful and confident of what he says, 2- the corresponding person is not righteous and wrong in his diligence, but in the same time tests his mind and intelligence in his ability to make physiognomy in the face of the poet, particularly that the signs of the love clearly apparent in the lover and not need to an evidence. I find in this line of verse a clear but hidden blame from the poet he sent to the intended behind his poetry when he requested him to make physiognomy in his face. In contrary, we can see upon the Abbasid poet Sebit Bin Al-Ta'wethi (died 583 H.), who proved the physiognomy of the praised and its truthfulness, but he increased over it when he made it accompanied by unmistakable physiognomy, it is near to be a physiognomy of the prophets and he said praising Salaheldeen Al-A'youby: (Al-Kamel)

Al-Nasir the prophetic and from the messenger his dynasty

In his face a physiognomy gives him full right if it absent (25)

Undoubtedly, there is a truthfulness in that physiognomy and an acumen of its companion, and we can deduce another reference and a new meaning from the poetic text is that the praised has features of the faith and good work which pushed the poet to describe his physiognomy as (prophetic); which refers to his good and gracious

biography and the truthfulness of his religious performance. Thus, this truthful physiognomy that enjoyed with the light of the faith is not be mistaken, since it guides him to the right and his people, and near to this physiognomic meaning what was said by the poet Al-Bahaa Zuhair (died 656 H.) describing his condition in knowing the ends of the matters: (Al-Taweel)

I speculated in the matter which I met which I had attempts all in conquests

A physiognomy upon a believer not a divination upon who is hard and facet (26)

There is neither falsification nor misrepresentation or even juggling, but it is an insight, light and faith, and Al-Bahaa Zuhair had another physiognomy in another position in his Diwan of poetry(27), and this is we found with more than one Abbasid poet approximated in his dealing with what we above mentioned(28). The derivation of the word (physiognomy) of the Arabic poetry has come from the word (physiognomic) in the same intended meaning of

verification of the face, insight and the knowledge of the matters and individuals secrets, and the poets' tongues spoken largely by those meanings, and we have pleasure to mention the first poetic evidence that this word to be stated in the Diwans of the poets when Abdullah Ibn Rawaha (died 8 H.) said addressing our gracious Prophet- peace and prayer be upon him-: (Al-Basset).

I have made physiognomy and in you the good I knew..... Allah knows that my insight didn't betray me(29). This is the first line of the poem, which undoubtedly the most truthful physiognomy and there is no doubt in its reference which is a right and certainty in the best of all people. If we reached the Abbasid Age the verses and poetry were more and more, this is Al-Buhtry (died 283 H.) proud his people expressing loudly with the meanings of the courage and steadfastness in them, as saying: (Al-Kamel).

My people if the deaths physiognomic them in the day of the war in faces of the knights, but the death didn't overcome them as they practicing it. Al-Mutanbi (died 354 H.) didn't go away from Al-Buhtry when he said praising Saif Al-Dawalah Al-Hamadany and his people: (Al-Kamel)

A people the physiognomy faced them by death It saw for them patience and generosity in the war.

No one knew about it except you How the generosity and how the gallant hit(31)

However, the poet Ibn Al-Roomy took the same utterance of physiognomy and used another meaning differs from the previous meanings and he made physiognomy- after he attributed to himself- in the game of chess describing it as a game of mind and intelligence, and said: (Al-Taweel)

I made physiognomy in the chess till knew it If my opinion got correct it is so a core of mind.

To it the mind irritated of mediated its purity From the huge delirium and thinness.

There is no fault in the chess Because it needs a great effort if inclined to justice.

This mental game of chess required the presence of the acumen and intelligence, moreover, the knowledge of what occurring in the mind of the other counterpart and to comprehend his secrets and hidden matters, and all these talents pushed the poet to summon the most appropriate utterance to what he wants to say, so the word was (physiognomy) of what it contains of the meanings and implications which meet the ambition of the poet. Al-Jahidh in his messages referred to the significance of that mental game and described it as (the most noble game and has an acumen and intelligence)(32), and what increased in its significance that the ancestors were appointing to their sons who learn them the science and the chess game among(33) , and this a certainty added to the intention of the poetry , and so it is rightfully a game of physiognomy needs the physiognomy of the opponent's thoughts. Here, I'd like to say that bringing the utterance of (physiognomy) by the poets in their poetry has more than one reference, the first: stating the extent of inspection and disposal the poet exerts in order to reach the intended meaning, and second: the one who intended by physiognomy is something deserves verification and physiognomy in it, and third: the one who exposed to physiognomy carries of prominent features whether positive or negative which pushes the poet

to make physiognomy. As a result, we find that there are among the Abbasid poets who used the physiognomy and had focused in his mind who deserve this physiognomy in his features, deeds, conditions and ethics(34).

\Second Topic: The Physiognomy of the Body and Organs

It's known in the science of physiognomy that the most important physiognomic signs in recognizing the others is knowing the body and its movements and stillness, as well as the attempt of questioning organs and decoding symbols that hide behind this body and those movements, and the matter has been developed to be called terminologically(the language of the body). The people of the physiognomy decide that (the signs of the eye and face are the strongest and most correct signs)(35), i.e., the face is among the most prominent elements of the physiognomy in the body, and its reference to the hidden conditions is more perfect than the reference of the other organs(36), and I see it more truthful in expressing and stating about what there are inside the other organs. The Abbasid poet verified this and documented it, and this is Selm Al-Khater (died 186 H.) launched it a literary physiognomic wisdom when he said: (Al-Monsarh).

Do not ask the person about his creatures In his face an evidence of the news (37)

The poet in this line of verse referred that the person described by signs of physiognomy, since the ethics of the human and his hidden matters seem for the intelligent and subtle of clear features from looking in his face and from making physiognomy in the secrets of that face which is to be similar a mirror to this body. Abo Nawas (died 198 H.) who came after him moved to us a complete physiognomic image about a face he made a physiognomy in it and he focused on the forehead that has extreme importance in understanding the signs of the face, and drawing the image in a framework of irony. It's known that the physiognomy comes to state the virtues and vices(38), and he said: (Parted of Al-Wafer)

I saw Al-Fadh1 leaning	To tune the bread and fish
He frowned when he saw me	And lowered his head and cried
When I swore to him	That I have fasted he laughed

Here, the scenes of description are flowing to image this stingy man, since it started with comfort, leaning and tuning to the kinds of food as they his sons; an evidence of ease and pleasure, then the scene changed into frowning forehead and lowering head, as an evidence of sadness, bitterness and horror, and the reason behind this when the stingy felt that there was someone came to share him his food and drink, and so our poet knew that his physiognomy was the reason behind this changing in the face, thus he told him that he was fasted and wouldn't share him his food, but also he increased to him by swearing to accept his allegation, therefore; the image changed when the stingy pleased and laughed. The beginning of the image was optical (I saw) then it changed into physiognomic, and the physiognomic creativity of the poet manifested in understanding the fact of the counterpart's spirit and ethics, so he was able rapidly to regain the smile to that frown and sad face. This scene and that ironic image of diverse implications (happiness, comfort, sadness, bitterness, horror and then joy and laugh) were caused by the good acumen and sharp insight upon the poet. The poet Al-Sery Al-Raqaa (died 362 H.) didn't get away of this image, and he decided that the frowning forehead was among features of the stingy man: (Al-Taweel)

He frowned his forehead till I marked him Of the stinginess in him bitterness and
frowning(40).

However, if we stood at the physiognomy of the eye we stood at the most physiognomic organs of the body and by which many physiognomies are recognized, since eye works doubly: where it moves inside what it sees then moves outside what of inns of spirit are, and the old and modern scholars referred to its main role in supporting the science of the physiognomy and there are who describe it as the mirror of the heart and its title(41), and it is the most rhetorical and truthful organ(42), till we had a special language called as (the language of eyes), and the books were written for this language(43). The books of science of the Physiognomy referred to the significance of that language and its pioneer role in making physiognomy as well as its effective impact in doing physiognomy, and it had the greatest share in these books(44). The Abbasid poets' modes were varied and mastered in stating the eye physiognomy, and the poems increased in this respect, and we quote examples from this beautiful poetic quantity. The poet Omer Bin Abi Rabee'a (died 93H.) said in the past poetic verses had been described as the most famous verses in eye physiognomy when he moved to us a physiognomic dialogue happened between him and his darling: (Al-Taweel).

She indicated by the side of the eye fear of her family An indication of sadness not
spoken'

I had been certain that the side said hello And welcome of the enamored lover

I put my side near to her and greeted her And I said a saying of someone not
confuting(45).

This is the physiognomy of a lover understood the indication and translated well to his certainty, that the one he loved had sent him a greeting from her eyes, and so he comprehended this language and answered her. The Abbasid poet had with the eyes dialogues, correspondences and answers, as it is spoken evidence on what there in the hearts, which it has a language comprehended by who resorted to it and used to express what there in his spirit of emotions, feelings or senses, and the evidence for that what Mahmood Al-Waraq (died 221 H.) said stating expressly the dialogue the eye holds: (Al-Kamel).

The eyes on the hearts are evidences For them are the hatred and love

If the eyes met had negotiated And talked about what are there in hearts

They uttered and the tongues are silent Hidden to you the innocent and suspicious.

Following to him in emphasizing these meanings more than one Abbasid poet did the same such as Umarah Bin Akeel (died 239 H.) and Sebit Bin Al-Ta'wethi(47). The poet Muslin Bin Al-Waleed (died 208 H.) states expressly what are there of emotions in himself and said: (Al-Taweel).

We made the signs of the affection between us Minutes of adoring are hidden than dawn

I have known through them the love in her soft side And I knew from her the
quietness by looking sharply(48).

The poet approved that the foundation of the matter was based on the physiognomy, by which the affection is known and with which the feeling of the lover could be recognized from his emotions or from the quietness, since the poet is the one who made the physiognomy in this emotional situation. The precision in performing the meaning clearly and sending messages are left to the non-verbal movements and signs which perform greater than the verbal words and sounds(49).

The poet Ishaq Al-Mousli (died 235 H.) brought us with another physiognomic scene, and said: (Al-Taweel).

When I saw the quietness has become serious Nothing stayed just the caravans go far.

We approximate and throw greeting silently The eyes and elbows returned the greeting(50).

Here, the poet sends a phonetic message heard by the lover, but the answer was referential understood by the poet because the situation is embarrassing not allowed to hear the voice, since the lover resorted to that language which the two lovers comprehended, whereas the another situation in which the physiognomy was present upon both the sender and recipient, the Abbasid poet Ahmed Bin Taifour (died 280 H.) moved to us when he said: (Al-Wafer).

I wrote to the lover in my eyes A letter never read just by him

She told me that her check redden And her eyelid broke when read it(51)

Here, in this emotional situation we see that the language of lovers- the language of eyes- is the only savior, which understood by them and the tools of dialogue are available, since both of them send and answer, as the lover winks, and the darling understands the intended thing and so caught with shyness by the evidence that: her checks reddened and puts her eye lower as a shyness which proves the beauty of creature and precision of the feeling(52) . Thus, for this poet with the language of eyes and its physiognomy more than one poetic evidence, to show us the widening of using this special language by the Abbasid poets(53). The poet Al-Buhtry joined the other poets, and said: (Al-Basset).

I glanced her fear of the observer for a minute And I inspired to my sides to meet sorrow.

Her heart comprehends from my eye side She inspires to me by her eye side to be on pledge.

The dialogue is based on the inspirations: the sender (a party inspires/ asks and comprehends), the recipient (heart comprehends inspires and answers the question).

The poet Abbas Al-Nash' i (died 263 H.) said in this meaning as follows: (Al-Taweel).

When we saw the quietness come closer We had certainty that our demands not cutoff.

We asked those who travelling on caravans To tell us about the passengers

When we met we read a secret we enfolded The foes be cautious from the fighters(55).

Based on what aforementioned, it appeared to us that the indication by eye is one of the most prominent visible kinds of the indications that indicate to the meanings, and the ancient scholars referred to this when they made the indication by eye is one of the rhetoric tools, and by which it is possible to make inference, and that indication-the language of eyes- could be a glance, gesture or other(56). Thus, we find that the Abbasid Poet had many physiognomic dialogue with the eye highlighted in their Diwans of poetry(57). In this place, I'd like to say: that the matter is based on sending signs by the sender understood by the recipient, and this language is a special language created by its people as a method for dialogue and understanding for reasons known by them, and thus the poets are the best who create a special language and be creative in using it. However, we moved to the physiognomy of the checks and fingers and we find that Al-Hamani Al-Kofi (died 301H.) said: (Al-Taweel).

We have to vie in glory with a gang from Quraish In extension of the checks and fingers(58).

The body movements have special references(59), and the intelligent person knows them; and the poet understood by reading the organs of the body the corresponding party from (checks and fingers) that he showed his glory and proud over him and his people, and the Arabs glorify by extending checks, as well as indicating to the corresponding side by extending fingers when they talk or make a dialogue was also an evidence of scorn and disdain, as the signs of the proud are clear from the movement of the body, and the poet absorbed the concept from the movements of the counterpart's body. Here, we quote from Al-Shareef Al-Rradhi's Diwan a beautiful physiognomy: (Al-Basset).

Gone without getting what I provided him Acquisition of the highness and avoiding the blame

Returning great in his army But not had just bitten on the thumb(60)

Here, bitten the thumb refers to the status of the losing army which didn't have just to bite his fingers for blaming to what occurred after the loss of the battle, and left for the recipient to understand the intended meaning.

The poet Al-Abyordi (died 507 H.) who was creative in the arts of the poetry and its purposes sent to us the summary of his experiences of life, and left the recipient making physiognomy in the intended meaning: (Al-Taweel).

I travelled in those places all And I marched my legs among those monuments.

I saw nothing but someone in puzzle Putting his hand on his neck or a regrettable(61).

However, the person who seeks the world and its decoration will be in two matters, the first: puzzled, hesitated and has anxiety in his matter doesn't know how to guide to the straightway(62), and the other is extremely regrettable of what he made and wasted till you hear the sound of his teeth as an indication of his sadness and eagerness, so the language of the body like (hand, neck and tooth) which are about to be a silent language(63) was the clearest image to what the poet wanted to reach to the recipient. Whereas in the glory and proud there was for the poet Al-Taghrani another direction since he said: (Al-Kamel)

He praised me towards the highness And extends for me the fingers for highest(64)

The Arabs say for the praise (that someone lauded with glory), i.e., to be mentioned by his high examples and dignity(65), and this meaning was showed by the movement of the body's organs and the poet wanted to reach to the recipient. It's possible that there was an approximation appeared between the evidences of the metonymy in the poetry and what we mentioned of physiognomic poetic evidences; so I say: the physiognomy was based on the idea of inference by the visibility against invisibility, and what interested us of the subject of the physiognomy is knowing the intended thing after understanding symbols and codes the body emitted, as the body- as seems to me- metonymic movements known by the experienced of the physiognomy, and the similarity to those poetic physiognomies are available in the poetry of the Abbasid Age(66). Among the other features the poets used what we find in the poetry of Abi Nawas, when he said: (Al-Rajez)

There is no good in a person Who is of thick neck

The person of (thick neck), his features are: sold, stick, tough, huge and savage(67), as well as angry and killer(68), in addition to the lack of comprehension(69), and the one who has these features, the love and affection are far away of him(69), and what similar to this was said by Ibn Wakee Al-Tenissy (died 393 H.) (Al-Rajez)

The huge of the body cannot love Just the person of tough nature

He has no feeling and without comprehension He says in beauty without knowledge(70)

The adoration is not in conformity with features of harsh creature, tough, savage, heavy, of static feeling , lack of comprehension, weak intelligence and less of feeling, as the love, adoration and lovers have properties known by those who suffered from love.

Third Topic: Other Physiognomic types

The Abbasid poet resorted to more than one way and means to enter the world of the physiognomy directly or indirectly, and perhaps he left the field for the recipient to move his thoughts or to share him in comprehending the intended thing and to understand the meaning, and this is among the poet's creativities and from reasons of life continuity in the poetic text, where the poetic text is of opened reference and lasts renewing with the renewal of the reader beside, and competent poet leaves for the recipient an open door in order to catch the gems of the poetry. The poet sometimes stands beside the recipient to be in one line in understanding the counterpart. The Abbasid poet Jehdha Al-Barmaki (died 324 H.) organized a poetic piece and then moved to the role of the intelligent and physiognomic recipient who comprehend what was said in front of him, and this is classified in the section of the knowledge of saying or sound melody(67), (Al-Taweel).

We have a friend of most creative people in stinginess And the most favourite of them but not of favor.

He invited me like a friend invites his friend I have greeted him as like me come to him

When we sat to have lunch I saw him See that of some of his organs was my food

He sometimes irritated and insulted his slave And I knew that the irritation and insult were for me

I extended my hand secretly to eat a piece of food He observed me and played with beans

I pushed my right hand to the leg of a chicken And my hand extended as my footpulled(72).

These verses among the beautiful and creative physiognomic images, as the poet moved to us a comic image and a laughing scene about that stingy whose face signs stated to change and shouted loudly over his slave from the hardness of irritation whereas his eyes looking in gaze to our poet, and here the body's organs provided a clear language our poet was able to read it easily.

The image started with an optical physiognomy by using the verb (I saw), then

an audio one by using (sound of the stingy), after that has become cognitive by using (I know), then verbal (was pulled from his two feet), and by this complete image of reading a face, comprehension of articulation and a look of eye in which the physiognomic image was completed with that realized by the poet from this stingy man, so he moved to us in a comic and ironic way, which applied to him what we called by (physiognomy of recipient). In another physiognomic image in which the recipient marked as an owner of physiognomy and knowledge of the results of the matters what was said by Al-Mu'taz in his praised person: (Al-Taweel)

Knowing of the outcomes of all matters As in the things of the intuition he hears and sees

If he took a sheet of paper in his right hand Will be opened light or organizing gems(73).

The poet was right when he derived the meaning of the praise from the nature and culture of the praised who was of great place in his art and literature, as if he mixed between the craft of writing and the light of the knowledge which increases human's insight, which was an image collected between the beauty of the description and soft praise(74). He was knowing and had an insight of the ends of the matters and its consequences, and what was suspicion or intuition upon the others was upon him a knowledge and certainty and from his knowing and comprehending to the ends of the matters he was able to verify and take correct decisions because he knew the results in advance and this physiognomy many people were not possessed, and near to this was what Abou Tamam when he made a physiognomy in the customs of the women and in the ethics and habits of people, and said: (Al-Kamel)

The belles of the quarter left you the beauty They quit a moment and leave

From all the youth details if seemed Left the mayor of the village as a mayor

The most beautiful of the men than the women Those who similar to them with checks(75).

The poet Abou Tamam was a great poet who had a sharp insight and a rational mind as well as he was unique in his poetry and his poems and verses witnessed to him before the men of letter and writers did so, in addition to that he learned us about what he deduced by his physiognomy on the costumes of the women, and he concluded from them that the nearest to

their hearts those who similar to them in beauty, brightness, splendor and glamor, and he chose the cheeks for similarity as described the most prominent organ of the body in which the appearances of the youth seem to the viewer, and some rhetorics said: (the youth is the most favourite thing upon women and the nearest of the means to their hearts)(76).

However, from the physiognomy that can be recognized by looking to the body is the physiognomy of the colours and what it can provide of signs, and the Abbasid poet realized these signs and marks and among those poets was Ibn Qalaqs (died 567 H.), who used colours to send the arrows of satire and transmit in them the spirit of the irony, he said: (Al-Mutaqarb)

If his cheek increased redder Of what increased in the face of yellow

Too much in his head of the slaps Refined the blood in his beard(77)

Here, the satired person gathered the features of the humility and he was misestimated, as the yellow colour is an evidence of cowardice and fear(78), whereas the red colour that filled his beard of the slaps, which undoubtedly an evidence of the humility and from those moral features we knew his creature features which showed to us clearly the reason of those colours(79).

I direct to another physiognomy which I see it the best types of physiognomy that is (the physiognomy of better getting rid), in which the poet's ability to rapid response and considering the situation by knowing secrets of the matters and bottoms of the individuals, so he does his best to get rid that situation, thus we have well-known poetic evidences such as what said by Abou Dollamah in that famous story to satire himself(80): (Al-Wafer)

Just to inform Aba Dollamah Neither of the generous nor has a dignity

If he dressed the cover of the head was a monkey And a pig if he undressed it

Gathered Damamah and meanness So, the meanness followed by Damamah

If you caught a grace of the earth Do not be delight as the Hereafter approximated(81).

I see in these verses a physiognomy that has a joking and humor, as the poet knew by his physiognomy that no way just to use satire in this situation obeying to the order of the Caliph, and he was certain that all who present in the court are of authority and its members and it might caught by damage if he didn't make better getting rid from this difficult situation, so he resorted to his nice physiognomy and protected himself behind it to change this embracing situation into successful one, and he made satire to someone as was requested to do so as he got rid this situation and attained the satisfaction and admiration of the present and got gifts and favors. Among the creative poetry about the physiognomy of (better getting rid) what we found upon Abi Tamam in that famous situation when he said praising Ahmed Bin the Caliph Al-Mu'tasim: (Al-Kamel).

Coming by Omro to forgive Hatim In the acumen of Ahnaf and in intelligence of A'yas
 Do not deny my beating to him An example in softness and power
 Allah has in his power a light As an example from the Moshkat and Nebras(83).

While I see in these verses an admiration controlled me concerning what happened in that session of the Caliph, and when I inspect sharply in this physiognomy and this intelligence and insight that the poet described with and how he was able to move from the situation of the accused and defendant into the situation of the attacker. Moreover, I see that the poet summoned one of the most famous poets of the physiognomy (A'yas Bin M'awayya) who was well-known for insight, intelligence and physiognomy in the matters and situations. I also say from other hand: that the physiognomy of Abi Tamam was clear when he prepared an answer to the one who objected to his description and similarities. I also see that Abi Tamam was knew by his acumen, intelligence and insight the ethics of the present and probing their bottoms that they would object him to embrace him in front of the praised, and the answer was ready and rapid.

The poet Aba Tamam summoned in this poetic situation the intelligence of (A'yas Bin M'awayya) and his physiognomy to describe the prince, but when he was blamed for this description he moved this merit and this physiognomy from the prince to himself verbally when he answered the objector by physiognomic answer that made it him shut his mouth. After that, it's clear that the (physiognomy of better getting rid) had come comparable with what was mentioned in the books of physiognomy, as among the most important features of the physiognomic person are the precision of the observance and the speed of comprehension(84). Among the poetic physiognomic that we gained while we were checking the Abbasid Age Diwans, a physiognomy of the poet Bashar Bin Bord (died 167 H,) in two opposite situations:

Seven nuts and figs Opened a door for the city

That Bashar Bin Bord A blind ibex in a ship

He was also said: (Parted of Al-Raml)

Hallena in the field Stabbing a cucumber to a fig

That Bashar Bin Bord A blind ibex in a ship(86)

The poet Bashar knew by his poetic physiognomy – he was a great poet and knowing of the arts of the poetry and reasons of its spread- that these poetic verses of what they contain of simplicity and ease in addition to its popular merit that made it famous, common and spoken on tongues of people and spread rapidly, and this was comprehended by our poet and understood it from the saying of Abi Al-Shamqmaq:(Oh, Aba M'ath I passed through boys and heard them chanting), and this

was a warning and a hidden promise that he would satire him, and Bashar answered him primarily: (do not be a narrator to the boys Aba Al-Shamqmaq) (87), and this was a first

physiognomy. While the second situation: was represented by a producer of poetry, when he was blamed in describing his neighbor: (Al-Hzaa).

Rababa is the housewife Pouring vinegar in oil

 She has ten chickens And a rooster of good voice

Our poet answered that everything has a face and position, and what he said in those two verses delight the recipient (Rababa) that she was collecting eggs and keeping them for him, but it was increased that those two verses upon her better than the saying (stopping crying on a memory of the house and lover) for the poet Amro'a Al-Qais- that the Old and Modern scholars agreed upon that it was the forefront of the Arabic poetry. The poet Bashar- even he lost his sight- was a great poet of a poetic insight and had a knowledge of the recipient's level of culture and what there were in his bottoms, therefore; he realized by his physiognomy that this is what the recipient needs. Here, the physiognomic merit of the this poet highlighted clearly whether he was a poet or a recipient. There are of the physiognomic positions that appeared in the Diwans of the Abbasid poets we left briefly, among them:(compensating physiognomy)(88), (Written physiognomy)(89) , (audio physiognomy)(90), (appearance physiognomy)(91), and so on.

Results of the Research

- . The physiognomy is of Arabic origin and there are other Arabic words related to it.
- . The significance of the physiognomy in the Arabic poetry seemed when it has come associated with the presidency or it is described as one of the leadership features.
- . The physiognomy was a standard for superiority and distinction although its provisions are preponderant based on the intuition and guess, as well as inference by the visibility and invisibility and it mostly bears the positive reference.
- . The physiognomy was present in the mind of the Abbasid poet when he was organizing his poetry, and it was the essence of his interest in marking himself or the others with a difference in the poetic purposes or intended implications.
- . The utterance of (physiognomy) varied upon the Abbasid poet, once he used expressly or derived, other it was a reading for the body language, organs or a description for both of them, and third as other varied physiognomic patterns that calls for contemplation and admiration.
- . The physiognomy has moved with the Abbasid poet and I didn't find it as a monopoly by one poet, one age or one poetic purpose.
- . I haven't found there is someone who preceded me in writing about the poetic physiognomy; so the poetic evidences with the analysis have been done by a pure private diligence.
- . The Abbasid poet was able to deal with the physiognomy and its varied implications and references in a competent way and to reach to the intended meaning, as well as he proved that he was a great poet in dealing with ancient inheritance and the civilized environment he lived in.

. I see in the Arabic poetry in general and the Abbasid poetry in particular many good poetic physiognomies, could be recognized if we looked at it with insight and contemplation and comprehended its beautiful implications.

The Margins

(1) See: Jamharat Al-Arab: 47-63, Al-Haiwan: 6/225-229, Al-Moushah: 45 and 448, The Detailed in the History of Arab: 17/118-122.

(2) See: Al-Umeda in the Virtues of the Poetry and its Literatures: 1/116, and The History of the Literary Criticism upon Arab: 456.

(3) See in that research paper entitled (Investigation and Researching in articulation of the physiognomy utterance and its referential field): 27-82.

(4) See: Jamharat Al-Lughah: 2/717, and Lisan Al-Arab: 6/159-160, and Taj Al-A'rous: 16/328-331.

(5) See: The Detection of the Terminological Arts and Sciences: 2/1265.

(6) See: The Encyclopedia of the physiognomy in Knowing the Language of the Body: 7, and See The Physiognomy Upon Arab: 94, and The Physiognomy is an Evidence for Knowing the Ethics of People and Their Customs.

(7) See: The History of Arab's Literatures: 3/229.

(8) See: Boloogh Al-Arab: 3-261-268, and The Physiognomy upon Arab: 41-43, and The Physiognomy and Reading of Thoughts: 12-15, and The Encyclopedia of the Physiognomy: 9-10.

(9) See: Kitab Al-Thare'a Ella Makarm Al-Share'a: 141-148, and Madarj Al-Sakneen: 1/68-69, and The Modern Science of Physiognomy:18.

(10) See: Kitab Al-Thare'a Ella Makarm Al-Share'a:147-148, and Boloogh Al-Arab: 3/261-268 and 307.

(11) The Modern Science of the Physiognomy: 18, See: The Encyclopedia of Physiognomy: 20-21.

(12) See: Surat Al-Baqrah, Ayah: 273, Surat Al-Hjar, Ayah: 75, Surat Mohammed, Ayah: 30 and its exegeses in the books of exegeses, and See: Saheeh Muslim: 7/115.

(13) Boloogh Al-Arab: 3/263-264. See: The Modern Science of Physiognomy: 16-17.

(14) The Definition and Criticism, The Physiognomy upon Arab (A Research Paper): The Third Section: 349.

(15) See: The Physiognomy and Reading Thoughts: 67.

(16) The Psychological Basics for Creativity in the Poetry in Particular: 265.

(17) Abou Al-Ataheya, His Poetry and News: 195.

- (18) Poetry of Ibn Al-Habarya: 188.
- (19) Madarj Al-Salkeen: 2/456.
- (20) The Researcher is now writing an independent book entitled (The Physiognomy in the Arabic Literature) where he reached into advanced stages who hopes to be accomplished soonly- if Allah willing.
- (21) Diwan Ibn Al-Roomy: 3/1208.
- (22) Diwan Al-Shareef Al-Radhy: 2/78.
- (23) See: Diwan Mehyar Al-Dailamy: 1/92, and 4/26.
- (24) Ibid: 2/272.
- (25) Diwan Sebit Bin Al-Ta'wethi: 26.
- (26) Diwan Al-Bah'a Zuhair: 66.
- (27) Ibid: 139.
- (28) See for example: The Poetry of Ibn Al-Mu'taz: 1/415-416, Diwan Al-Khubz A'rzi: 201-202, and Diwan Al-Souri: 1/136, Diwan Ibn Haious: 2/407.
- (29) Diwan Abdullah Ibn Rawaha: 159.
- (30) Diwan Al-Buhtry: 4/2380.
- (31) Diwan Al-Mutanbi: 4/129.
- (32) The Messages of Al-Jahdh , the book of Fakhr Al-Sodan Alla Al-Bedhan: 1/223.
- (33) See: The Messages of Al-Jahdh in Teachers: 3/32.
- (34) See for example: Diwan Hess Bess: 3/120.
- (35) Al-Dal'il Book: 297.
- (36) See: The Physiognomy upon Arab: 148, and The Encyclopedia of the Physiognomy: 155.
- (37) Sulm Al-Khaser the Poet of the Princes and Caliphs in the Abbasid Age: 199.
- (38) See: Boloogh Al-Arab: 3/263.
- (39) Diwan Abi Nawas: 404.
- (40) Diwan Al-Seri Al-Raqaa: 1/433.
- (41) See: Madarj Al-Salkeen: 2/456.
- (42) See: The Encyclopedia of the Physiognomy: 363-364.
- (43) Among them for example: The Language of Eyes, its Truth, Subjects, and Purposes for Dr. Mohammed Kashash, and The Language of Eyes, A Reading of the Eye Discourse in the

Old Arabic Poetry- Stylistic Study- for Dr. Dhiy'a Ghani Lafta, and The Art of Reading of Faces and Detecting Secrets of the Selves for Dr. Ayman Abou Al-Roos.

(44) See for example: The Modern Science of Physiognomy:58-68, and The Encyclopedia of Physiognomy: 345-401 and others.

(45) Diwan Omer Bin Abi Rabee'a: 311.

(46) Diwan Mahmood Al-Waraq: 84.

(47) Diwan Umarah Bin Akeel:82, Diwan Sebit Al-Ta'wethi: 490.

(48) The Explanation of Diwan Sar'e Al-Ghawani: 105.

(50) Diwan Ishaq Al-Mousli: 91.

(51) Ahmed Bin Taher Bin Taifour, his life, poetry, messages: 327.

(52) See: The Modern Science of Physiognomy: 72, and The Encyclopedia of Physiognomy: 189-190.

(53) See: Ahmed Bin Taher Bin Taifour, his life, poetry, messages: 290, 292, 305, 311. 322.

(54) Diwan Al-Buhtry: 2/795.

(55) Diwan Al-Nash' i Al-A;kber: 43.

(56) See as an increase in explanation and details : The Language of Eyes: 8-11, and The Language of Eyes- Stylistic Study-: 20-21.

(57) See for example: Diwan Abou Nawas: 28, 48, 153, and Diwan Abi Tamam: 4/272 and others.

(58) Diwan Al-Hamani Al-Kofi: 81.

(59) See: Chapters in Language and Criticism: 15-16.

(60) Diwan Al-Shareef Al-Radhi: 2/352.

(61) Diwan Al-Abyordi: 2/138.

(62) See: The Encyclopedia of Physiognomy: 114-115.

(63) See: The Art of Reading Faces and Detecting Secrets of the Selves: 79-80.

(64) Diwan Al-Taghrani: 252.

(65) See: Lisan Al-Arab (Tongue of Arab) : 4/261, 14/124, and Taj Al-A'rous: 11/229.

(66) See: Diwan Al-Buhtry: 4/2223, Diwan Ibn Al-Roomy: 1/110, Diwan Al-Tuhami and Diwan Al-Arjani: 3/1454.

(67) See: Lisan Al-Arab: 3/300, and Taj Al-A'rous: 33/84.

(68) See: Al-Dala'il Book: 290.

- (69) See: The Encyclopedia of Physiognomy: 242.
- (70) The Poetry of Ibn Wakee Al-Tenissy: 72.
- (71) See: Boloogh Al-Arab: 3/263.
- (72) Diwan Jehdha Al-Barmaki: 157.
- (73) The Poetry of Ibn Al-Mu'taz: 438-339.
- (74) See: The Poetry and the Poets in the Abbasid Age: 745.
- (75) Diwan Abi Tamam: 1/410.
- (76) Al-Mustatraf: 2/67.
- (77) Diwan Ibn Qalaqs: 20.
- (78) See: Al-Dala'il Book: 293, and The Encyclopedia of Physiognomy: 114, 149.
- (79) See: Al-Dala'il Book 285, and The Encyclopedia of Physiognomy: 114.
- (80) See: The Story in the Poets' Classes: 57, and The Institutes of Texting: 2/222.
- (81) Diwan Abi Dollamah: 109-110.
- (82) See: The Story in Abi Tamam's News: 230-232, and Al-Umda: 1/62.
- (83) Diwan Abi Tamam: 2/249-250.
- (84) See: The Modern Science of Physiognomy: 8, and The Encyclopedia of Physiognomy:19.
- (85) Diwan Abou Al-Shamqmaq: 92.
- (86) Ibid: 93
- (87) See: The Story in the Songs: 3/190-191, and The Institutes of Texting: 1/303-304.
- (88) See for example: Diwan Bashir Bin Bord: 4/216-219, and Diwan Al-Khreemi: 73, and 77.
- (89) See: Diwan Al-Shafee: 55-56, and Diwan Ibn Sinan Al-Khafaji: 63.
- (90) See: what was quoted from the knowledge of Abi Al-Alaa Al-Mi'ari for Al-Tuhami when he heard his voice and he was chanting his poem in which he was mourning his son: Masalik Al-Absar: 15/463, and The Definition of the Old in Abi Al-Alaa: 560.
- (91) See: Al-Njoom Al-Zahera in Molook Masir and Al-Qahera: 2/193-194.

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