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Understanding the Physical Language of the Psyche: Aristotle's Influence on Ottoman Physiognomists

Ruhun Fiziksel Dilini Anlamak: Aristoteles'in Osmanlı Fizyonomistleri Üzerindeki Etkisi

Abstract: Physiognomy, the assessment of an individual's character through physical appearance, originates from Aristotle, whose concepts significantly impacted subsequent literature. Ottoman literature, influenced by Arabic and Persian traditions, encompasses manuscripts referred to as *Kıyâfetnâme*, which illustrate this practice. The initial Arabic texts on physiognomy were translations of Aristotle's books, highlighting his direct impact. This influence is also apparent in *Kıyâfetnâme*s, which embody Arabic literary traditions. This study analyses three *Kıyâfetnâme*s from Ottoman literature in regard to Aristotle's perspectives, emphasising their conceptual parallels. The results demonstrate that numerous viewpoints articulated in these writings closely correspond with Aristotle's concepts, implying that physiognomy possesses cross-cultural relevance. Consequently, *Kıyâfetnâme*s are invaluable resources for scholars investigating the historical evolution of physiognomy.

Keywords: Physiognomy, Aristotle, Ottoman literature, Ottoman physiognomists, Kıyâfetnâme.

Özet: Kişinin dış görünüşünden hareketle onun karakteri hakkında yorum yapma olarak bilinen fizyonomi, fikirleri kendinden sonraki çalışmaları da derinden etkilemiş olan Aristo'ya kadar uzanmaktadır. Arap ve Fars edebiyatlarından etkilenen Osmanlı edebiyatında da fizyonomi örneği sayılan *Kıyâfetnâme* adı verilen eserler bulunmaktadır. Arap edebiyatının fizyonomi örnekleri sayılabilecek ilk eserleri, Aristo'nun doğrudan etkisini kanıtlayan tercüme çalışmalarıdır. Fizyonomi ile ilgili Arapça eserlerin Aristoteles'ten etkilendiği açıktır ve bu etkiden dolayı Arap edebiyatının etkisiyle oluşturulan *Kıyâfetnâme*lerde de Aristoteles'in görüşlerinin izlerini görmek mümkündür. Bu çalışma, Osmanlı edebiyatından seçilmiş üç *Kıyâfetnâme* örneğini, Aristoteles'in görüşleriyle benzerliklerini ortaya koyarak açıklamaktadır. Bulgular, bu metinlerde sunulan birçok bakış açısının Aristo'nun fikirleriyle büyük ölçüde örtüştüğünü ve fizyonominin kültürler arası önem taşıdığını göstermektedir. Sonuç olarak, *Kıyâfetnâme*ler fizyonominin tarihsel gelişimini araştıranlar için değerli kaynaklar olarak öne çıkmaktadır.

Anahtar Kelimeler: Fizyonomi, Aristoteles, Osmanlı edebiyatı, Osmanlı fizyonomistleri,

Kıyâfetnâme.

Introduction

Physiognomy, originating from the Greek terms physis (meaning "nature"), nomos (meaning "law") and gnomon (meaning "judge"),[1] pertains to the analysis of inferring an individual's character from their external appearance. Although primarily linked to facial analysis, physiognomy also encompasses the examination of other body regions to deduce personality

[1] Anitha Oommen and T. Oommen, "Physiognomy: A Critical Review," *J. Anat. Soc. India* 52, no. 2 (2003): 189; quoted in Melissa Percival, *Physiognomy and Facial Expression in 18th Century France* (Maney & Son, 1999), 218. (Oommen & Oommen, 2003)

characteristics. The exact roots of physiognomy are ambiguous, however numerous sources indicate that it initially developed in the East. Early works on this subject were developed by ancient civilisations like China, Egypt, Babylon, and India. Face reading is commonly regarded as having started in China, where experts endeavoured to interpret individuals' character and destiny by the analysis of their facial features.[2] Physiognomy initially acquired a systematic framework in ancient Greece, with its origins frequently linked to a text attributed to Aristotle, a leading Greek philosopher.

During the Abbasid period, studies linked to physiognomy gained prominence in Islamic countries. The extensive translation initiatives and vigorous cultural exchange of the era facilitated the creation of the inaugural *Kıyâfetnâme*s. The translation of Greek works into Arabic signified a profound cultural exchange, notably impacting Arabic literature. The Arabic translation of Aristotle's treatise on physiognomy significantly contributed to the genre's popularity, motivating several authors to compose their own works inspired by his concepts.[3]

The connection between Ottoman-era and contemporary works indicates a well-recognised comprehension of physiognomy's concepts, underscoring its cultural and historical importance. In Ottoman literature, texts focused on character analysis through physical appearance were termed *Kıyâfetnâme*, a designation originating from the Arabic kıyâfet or kıyâfe (denoting style or appearance) and the Persian nâme (signifying book).[4] *Kıyâfet*, derived from Arabic root "kavf," means "to follow." The person, who attempts to understand a person's inner, hidden characteristics by examining their visible external features, is called "Kayif" or "Kiyâfet-şinas."[5] The science of *Kıyâfetnâme* is divided into two categories: "Kıyâfetü'l-isr" and "Kıyâfetü'l-beşer." "Kıyâfetü'l-isr" is the science of predicting some physical features, age and gender of a person from traces of his/her mount. "Kıyâfetü'l-beşer," on the other hand, attempts to anticipate a person's personality and morality from their physical characteristics.[6]

Aristotle's principal work with physiognomy is *De Natura Animalium*.[7] In this work, Aristotle contends that all natural emotions concurrently affect both the body and the spirit. He contends that an individual's essence may be discerned from their physical composition, highlighting the correlation between corporeal attributes and personality characteristics. The primary thesis of the work is the similarity between animals and humans. Aristotle posits that individuals whose face characteristics and physical form resemble those of a specific animal are likely to exhibit analogous character traits. His interpretation of personality via animal likeness corresponds with the prevailing notion that "the face is the mirror of the soul,"[8] a theory foundational to most physiognomic studies. Bozkurt, citing Şaban Sivrihisari's *Kıyâfetnâme*, examines Aristotle's impact on Ottoman physiognomists, especially in relation to aesthetics. Bozkurt asserts that Aristotle and Şaban Sivrihisari possess a shared comprehension of aesthetic

[2] Kenan Bozkurt, "Kıyâfet İlmi, Türk Edebiyatında Kıyâfet-nâmeler ve Şa'bân-ı Sivrihisârî'nin Kıyâfet-nâmesi (Transkripsiyonlu Metin-İnceleme)"(Bozkurt, 2008) [Science of Kıyâfetnâme, Kıyâfetnâmes in Turkish Literature, and Şa'bân-ı Sivrihisârî's Kıyâfetâame (Transcribed Text-Analysis)] (master's thesis, Dicle University, 2008), 41.

[3] Bozkurt, *Kıyafet ilmi*, 43.

[4] İlhan Ayverdi, *Kubbealtı Lugatı*, accessed September 1, 2025, from https://lugatim.com/s/K%C4%B1yafetname (Ayverdi, 2025; Percival, 1999)

[5] Mine Mengi, "Kıyâfetnâme", *TDV İslâm Ansiklopedisi*, accessed September 1, 2025, from https://islamansiklopedisi.org.tr/kiyafetname (Mengi, 2025)

[6] Bilal Elbir, "Yazarı Bilinmeyen Bir Kıyâfetnâme Üzerine" [On an Anonymous 'Kıyafetname'], *Divan Edebiyatı Araştırmaları Dergisi/The Journal of Ottoman Literature Studies* 19, (December 2017): 38. (Elbir, 2017)

[7] Aristotle, *Historia Animalium*, trans. D'Arcy Wentworth Thompson, ed. J. A. Smith and W. D. Ross, vol. 4 of *The Works of Aristotle* (Oxford: Clarendon Press, 1910).(Aristotle, 1910)

[8] Kenan Bozkurt, "Şabân-ı Sivrihisârî'nin Kıyâfet-nâmesinde Aristo Estetiğinin Yansımaları" [Reflections of Aristotle's Aesthetic in the Kıyâfet-nâme of Şaban Sivrihisari], *Kesit Academy* 14 (2018): 261; quoted in Umberto Eco, *Çirkinliğin Tarihi* [The History of Ugliness]. Translated by A. U. Ergün et al. (İstanbul: Doğan Kitap, 2011), 11.(Bozkurt, 2018), (Eco, 2011)

principles like symmetry, order, and proportionality.[9] *Kıyâfetnâme*s indicates that attributes including a well-proportioned forehead, face, and eyes correlate with favourable character qualities, illustrating Aristotle's influence on aesthetic perception in physiognomy.

In the Ottoman Empire, physiognomy, the science of interpreting a person's character (ahwâl-i zâhira) based on their external appearance (ahlâk-i bâtina) also held a significant role in Ottoman court administration. In other words, this science helped identify individuals, who have moral qualities, and guided the government in selecting administrators.[10] Particularly, at the end of the sixteenth century, the decline of the empire necessiated a reassessment of the situation of the Ottoman elite. Physiognomy was also used to make this assessment.[11]

The first traces of the *Kıyâfetnâme* genre in Turkish literature can be seen in Kutadgu Bilig, which can be considered the first example of the political treatise genre. The work provides a wealth of information on how state administration should be conducted. It also discusses the qualities that statesmen, commanders and other individuals appointed to important positons should possess. According to author, it is possible to determine a person's good or bad character and morality by examining their appearance. Sultans and rulers should surround themselves with individuals capable of identifying people their appearance. In later centuries, especially after the fifteenth century, figures such as Akşemseddinzâde Hamdullâh Hamdî, Seyyid Lokman, Firdevsi-i Rûmî, Şaban-ı Sivrihisârî, Balızâde Mustafa, Nesimî, Niğdeli Visâlî, and İbrahim Hakkı produced important works in this genre.[12]

The impact of physiognomy on Turkish intellectual discourse continued after the Ottoman era. In the *Servet-i Fünun literary movement, Halit Ziya Uşaklıgil,* drawing inspiration from Aristotle and Ottoman *Kıyâfetnâme*s, authored *Ruhun Lisanı: İlm-i Sîma*. Contemporary Turkish literature on physiognomy continues to embody the heritage of *Kıyâfetnâme*s, shown by İskender Fatih Sertelli's *Fizyonomi: İlmi Sima*. Physiognomy's impact on Turkish society is evident in literary works like novels and stories. Similar to other literatures, Turkish literature establishes a connection between characters' physical characteristics and their behaviours within the narrative or the narrator's descriptions. This connection demonstrates how the influence of physiognomy on Turkish culture is reflected in its literary works.[13] Physiognomy, as an aesthetic conception, gives rise to terms like beautiful and ugly. Those who do not conform to this aesthetic conception can be deemed ugly and socially excluded. The manifestations of this exclusion can be observed in novels from the *Tanzimat*, *Servet-i Funun*, and later periods.[14] Deformed facial features in characters often raise feelings of unease, insecurity, and dread. Characters with asymmetrical features, deviating from aesthetic norms, seek various ways to compensate for this disproportion.[15] These examples demonstrate the significant role of physiognomy in Turkish literature.

[9] Kenan Bozkurt, "Şabân-ı Sivrihisârî'nin Kıyâfet-nâmesinde Aristo Estetiğinin Yansımaları" [Reflections of Aristotle's Aesthetic in the Kıyâfet-nâme of Şaban Sivrihisari], *Kesit Academy* 14, (2018): 261.

[10] Emin Lelić, "Physiognomy (*ʿilm-i firāsat*) and Ottoman Statecraft: Discerning Morality and Justice," *Arabica* 64, (2017): 609.(Lelić, 2017)

[11] Emin Lelić, "Ottoman Physiognomy ('Ilm-i Firâset): A Window into the Soul of an Empire" (PhD diss., the University of Chicago, 2017), 5. (Lelic, 2017)

[12] Hamit Memur, "Kıyâfet İlmi ve Bu Alandaki Kavramların Dil Bakımından İncelenmesi" [The Science of Physiognomy and a Linguistic Analysis of Terms in This Field], *Çankırı Karatekin University The Journal of Darulhadis Islamic Studies* 8, (June 2025): 42-44. (Memur, 2025)

[13] Beyhan Kanter, "Hüseyin Rahmi Gürpınar'ın Romanlarında Çirkinlik ve Çirkinliğin Temsil Biçimleri" [Ugliness and Its Represantation Forms in Huseyin Rahmi Gurpinar's Novels], *International Journal of Interdisciplinary Language [JILS] Studies* 3, (December 2021): 4.(Kanter, 2021)

[14] Büşra, Ataker Güneş, "Türk Romanında Sosyal ve Sınıfsal Damgalamanın Kadın Özneleri: Cariyeler" [Female Subjects of Social and Class Stigmatization in Turkish Novels: Concubines], *Mukaddime* 16, no. 1 (2025): 138.(Güneş, 2025), (Uşaklıgil, 2017)

[15] Beyhan Kanter, "Kurmaca Bedenler" Türk Romanında Bir Söylem Biçimi Olarak Beden (1923-1980) ["Fictional Bodies" The Body as a Form of Discourse in Turkish Novel] (İstanbul: Kesit, 2019), 199-203. (Kanter, 2019)

This study investigates Aristotle's impact on Ottoman physiognomists by analysing specific *Kıyâfetnâme*s to trace the persistence of his concepts in Ottoman literature. In this context, It focuses on three significant examples of *Kıyâfetnâme.* The first documented instance of a *Kıyâfetnâme* in Ottoman literature is Hamdullâh Hamdî's *Kıyâfetnâme*, composed in the fifteenth century. A prominent example is found in İbrahim Hakkı's *Ma'rifetnâme*, an eighteenth-century text. Another notable work, *Vesiletu'l-'İrfân* by Visâlî, is regarded as the most extensive *Kıyâfetnâme*. These works were predominantly influenced by Arabic and Persian cultures. Since the earliest Arabic physiognomic texts were translations of Aristotle, it is undeniable that his concepts influenced Ottoman *Kıyâfetnâme*s.

1. Method and Materials

This study seeks to illustrate the impact of Aristotle's ideas on Ottoman physiognomists. Aristotle's perspectives on physiognomy have been examined through his work, Displaying the Secrets of Nature Relating to Physiognomy, to accomplish this objective. Furthermore, the most notable instances of Ottoman *Kıyâfetnâme*s, including Hamdullâh Hamdî's *Kıyâfetnâme* and *Vesiletu'l-İrfân*, together with İbrahim Hakkı's *Kıyâfetnâme*, have been analysed to underscore this effect. This study has discerned parallels between Aristotle's concepts and those of Ottoman physiognomists by examining the face and physiological characteristics evaluated by Aristotle and assessing if the same elements were addressed in the chosen *Kıyâfetnâme*s. The study predominantly emphasises similarities, with differences receiving less elaboration. The principal materials cited in this study comprise Çelebioğlu's transcription of Hamdullah Hamdî's *Kıyâfetnâme*[16] and Ataman's article "On a Copy of Hamdullâh Hamdî's Kıyâfetnâme,"[17] Yerdelen's thesis on *Vesiletü'l-'İrfân*,[18] the printed version of *Ma'rifetnâme* reviewed by Davutoğlu, and Davutoğlu's updated edition of *Ma'rifetnâme*.[19] The Project Gutenberg ebook of the Works of Aristotle, the renowned philosopher, has been employed for Aristotle's ideas. Prior to the section titled "Common Judgements of Aristotle and Ottoman Physiognomists on Physiognomy," the cited works are presented to furnish general information regarding the sources examined in this study.[20]

1.1. Aristotle's Work Called "Displaying the Secrets of Nature Relating to Physiognomy"

Part IV of *The Works of Aristotle the Famous Philosopher*, available on Project Gutenberg (2004, updated in 2018), presents Aristotle's ideas on physiognomy. The text, titled *Displaying the Secrets of Nature Relating to Physiognomy*, consists of six chapters:

- Chapter I introduces physiognomy and its derivation, linking it to the seven planets and twelve signs of the Zodiac. Aristotle suggests that each part of a person's face is governed by a different planet.
- Chapter II discusses the judgments regarding the head and its features.
- Chapter III examines various parts of the human body.
- Chapter IV elaborates on palmistry and hand analysis.
- Chapter V provides examples of different human physiognomies.

[16] Amil Çelebioğlu "Akşemseddinzâde Hamdullah Hamdî ile İbrahim Hakkı'nın Kıyâfetnâmeleri" [Akşemseddinzâde Hamdullah Hamdî and İbrahim Hakkı's Kıyâfetnâmeler], *Eski Türk Edebiyatı Araştırmaları* (1998): 225–262.(Çelebioğlu, 1998)

[17] Hanife Alkan Ataman, "Hamdullah Hamdî'nin Kıyâfetnâme'sinin Bir Nüshası Üzerine" [On a Copy of Hamdullah Hamdî's *Kıyâfetnâme*], *Türk Dili Araştırmaları Yıllığı – Belleten* 74, (2022): 193–222.(Ataman)

[18] Cevat Yerdelen, "Türk Edebiyatındaki Kıyâfetnâmeler ve Niğdeli Visâlî'nin *Vesiletu'l-İrfân* Adlı Kıyâfetnâmesi" [*Qiyafetnameler* in Turkish Literature and *Vesiletu'l-İrfân* of Visâlî from Niğde] (PhD diss., Atatürk University, 1988).(Yerdelen, 1988)

[19] Durali Yılmaz and Hüsnü Kılıç, *Ma'rifetnâme – Erzurumlu İbrahim Hakkı*, ed. Ahmet Davutoğlu (Istanbul: Çelik Press, 2016).(Kılıç, 2016)

[20] Jonathan Ingram, *The Works of Aristotle – The Famous Philosopher: Displaying the Secrets of Nature Relating to Physiognomy* (2018).(Ingram, 2018)

• Chapter VI explains, from an astrological perspective, the influence of celestial bodies on men and women.

1.2. Hamdullâh Hamdî's Kıyâfetnâme

Hamdullâh Hamdî, a prominent Ottoman poet of the fifteenth century, composed five mathnawis *(Yûsuf u Zuleyhâ, Leylâ vu Mecnûn, Ahmediyye, Tuhfetu'l-Uşşâq, and Kıyâfetnâme)* and one Diwan.[21] His *Kıyâfetnâme* is regarded as the inaugural instance of this genre in Turkish literature. Composed in poetry and employing the arûz meter *(Fe'ilâtun/Mefâ'ilun/Fe'ilun),* it comprises 153 couplets. The text analyses numerous physical and facial attributes, including complexion, stature, feet, eyes, nose, voice, and chest, categorised under 30 distinct subheadings.

1.3. Visalî's Kıyâfetnâme Called "Vesiletu'l-'İrfân"

Visâlî, a prominent seventeenth-century Ottoman author, wrote *Gül-i Sâd Berg* and *Vesîletu'l-'İrfân*.[22] The latter is considered one of the most comprehensive examples of *Kıyâfetnâme*, comprising 1002 couplets in verse and following the *arûz* meter (*Fe'ilâtun/Me'fâilun/Fe'ilun*). Similar to Hamdullâh Hamdî's work, this text interprets various bodily and facial features under 33 subheadings.

1.4. İbrahim Hakkı's Kıyâfetnâme

İbrahim Hakkı, a prominent Ottoman scholar of the eighteenth century, authored works such as *Diwan, Ma'rifetnâme, 'İrfâniyye, İnsâniyye*, and *Mecmuatu'l-Me'ânî*. His *Ma'rifetnâme* covers various sciences, including astronomy, astrology, cosmogony, anatomy, physics, psychology, and religion.[23] A section of this work, titled *Kıyâfetnâme*, evaluates different facial and bodily features. Written in verse and using the *arûz* meter (*mufteilun/fâilun*), the text systematically discusses facial and bodily attributes. İbrahim Hakkı organised these assessments under two main titles: "Kıyâfetnâme of Neck and Head" and "Kıyâfet of the Rest of Organs."

2. Results and Discussion

The findings of this study indicate a significant overlap between Aristotle's physiognomic judgments and those found in Ottoman *Kıyâfetnâme*s. Despite being written in different historical and cultural contexts, both sources share common principles in evaluating human characteristics based on physical features. This section explores these shared judgments by analysing assessments of stature, the organs of the head, and other bodily features.

2.1. Judgments of Stature

Aristotle evaluates stature in terms of height, weight, and uprightness, while the authors of *Kıyâfetnâme* focus solely on height.[24] Aristotle makes distinct observations about people of different heights, noting differences in weight as well. However, both Aristotle and the *Kıyâfetnâme* authors agree that individuals of shorter stature tend to be deceitful. For example, Hamdullâh Hamdî writes:

"Kâmeti her kimüñ ki ola uzun / Olur ol sâf kalb ü sâde derûn" (20)
[If whoever is tall, s/he is pure-hearted.]
"Kısa olursa kibr ü kîne olur / Mekr ile hileye hazîne olur" (21)
[If s/he is short, s/he is arrogant and vindictive; s/he is a treasure to deceit and fraud.]
Similarly, İbrahim Hakkı states:
"Kim ki boyudur tavîl/Sâde dil olur cemîl" (1)

[21] Zehra Öztürk, "Hamdullah Hamdi," *TDV İslâm Ansiklopedisi*, accessed September 1, 2025, https://islamansiklopedisi.org.tr/hamdullah-hamdi (Öztürk, 2025)
[22] Nihat Öztoprak, "Visâlî," *Türk Edebiyatı İsimler Sözlüğü*, accessed September 1, 2025, https://teis.yesevi.edu.tr/madde-detay/visali-mdbir (Öztoprak, 2025)
[23] Mustafa Çağrıcı, "İbrahim Hakkı Erzurûmî," *TDV İslâm Ansiklopedisi*, accessed September 1, 2025, https://islamansiklopedisi.org.tr/ibrahim-hakki-erzurumi (Çağrıcı, 2025)
[24] Ingram, 182.

[Whoever is tall, s/he is pure-hearted.]
"Kim ki boyudur kasir/Hilesi vardur kesir" (2)
[Whoever is short, s/he has a lot of tricks.]

As seen, both İbrahim Hakkı and Hamdullâh Hamdî use similar language to describe short and tall individuals.

2.2. Judgments of Hair

Aristotle analyses hair based on its thickness, straightness, curliness, and colour. He asserts that thin and soft hair signifies a frail heart and physique, as well as a quiet and benign disposition. Conversely, thick and plentiful hair implies a strong, dependable, and courageous disposition, although it may also signify vanity and folly rather than sagacity.

The authors of *Kıyâfetnâme* share similar views. Hamdullâh Hamdî states that thick hair is a sign of courage and a healthy mind, while soft hair is a sign of fear:

"Saç irisi delîl-i cür'etdür / Sıhhat-i magza hem 'alâmetdür" (26)
[Thick hair is proof of boldness; it is also a sign of healthy marrow.]
"Yumşak olursa havfe şâhiddür / Issi kevden dimâgı bâriddür" (27)
[If it is soft, it indicates fear; the brain of the owner is worse than stupid.]
"Bir kişinüñ ki göresin saçı çok / Bil ki kılca anuñ zarâfeti yok" (29)
[If you see someone with a lot of hair, know that they have no grace.]

In *Vesîletu'l-'Irfan*, thick hair is associated with people who are fearless, truthful, and mentally strong, while soft hair indicates fear and weakness:

"İri saçlı olursa bir kişi/Beynisi gibi sag olur işi" (225)
[If a person has thick hair, their work is healthy.]
"Korku bilmez katı bahadır olur/Şîr-i ner ile cenge kadir olur" (226)
[They are fearless; they can fight with male lions.]
"Hile ve huda nidügin bilmez/Togrı sözli kimesne yanılmaz" (227)
[S/he does not know deceit or dishonesty; no one who speaks the truth is wrong.]
"Yumşak olursa katı çok havfı/Vardur anun dimagınun za'fı" (229)
[If it is soft, the owner is very fearful; his mind is weak.]

İbrahim Hakkı also has analogical views:

"Kim ki saçı sert olur/Akılla cüret bulur" (4)
[Whoever has hard hair has bravery in mind.]

Aristotle examines the correlation between character and hair colour, observing that individuals with red hair frequently exhibit traits of pride, deceitfulness, jealousy, and insult. Visâlî asserts that those with red hair are predisposed to malevolence rather than benevolence; they exhibit traits of arrogance, selfishness, pessimism, and irreverence.

"Aşkar olursa saçı insanun/Kıl kadar hayra meyli yok" (232)
[If a person has red hair, they do not incline to goodness.]
"Dindi çün gül-i aşkar mel'un/Fitne vü kibr ider anı magbun" (234)
[Because the red rose is said to be cursed, it is deceived by instigation and haughtiness.]

Hamdullâh Hamdî also suggests that red hair is associated with anger and fear, while black hair symbolizes reason and decency:

"Eşkar olursa ola havf u gazab / Esved olursa ola 'akl u edeb" (28)
[If it is red, it is fear and wrath; if it is black, it is reason and decency.]

Aristotle, on the other hand, associates brown hair with positive traits such as peace, cleanliness, and benevolence. Similarly, according to İbrahim Hakkı, brown hair is seen as a sign of beauty and talent:

"Kumral ise saç güzel/Sâhibidir bî-bedel" (8)
[Light brown hair is beautiful; its owner is unique.]

2.3. Judgments of Forehead

Aristotle examines the dimensions and creases of the forehead to assess the correlation between the forehead and an individual's character. Aristotle posits that an excessively broad forehead signifies lethargy, whereas a diminutive forehead denotes ignorance. The authors of *Kıyâfetnâme* convey analogous notions regarding the dimensions of the forehead. They contend that individuals with broad foreheads are often belligerent, indolent, and haughty, exhibiting irascible temperaments. Conversely, those with narrow foreheads are characterised as foolish, conceited, and uninformed.

"Alnı anuñ arîz u bî-çîndür/Ahmak u ceng-cûy u hod-bîndür" (Visâlî, 250)
[S/he whose forehead is large and unwrinkled is stupid, combative and selfish.]
"Gîn alınlı her işde kâhil olur/Tar alınlı hasîs ü câhil olur" (Visâlî, 251)
[A person with a large forehead is lazy at every work; the narrow one is valueless and ignorant.]
"Alnı giñ olsa hûyı çirkin olur / Tar olursa gabî vü hod-bîn olur" (Hamdullâh Hamdî, 32)
[If a person has a large forehead, his/her temper is ugly/ If it is narrow, s/he is stupid and selfish.]
"Çünki alnı 'âriz ü bî-çîn ola / Ahmak u ehl-i şerr ü hod-bîn ola" (Hamdullâh Hamdî, 34)
[If the forehead is large and unwrinkled, s/he is stupid, harmful and selfish.]
"Cebhesi zıyk olanın/Zıyk ola hulkı anuñ" (İbrahim Hakkı, 16)
[A person with a narrow forehead has a narrow temperament.]
"Cebhesi olan 'âriz/Bed huy olur çün marîz" (İbrahim Hakkı, 18)
[A person with a large forehead is bad-tempered.]

In addition, Aristotle describes the fleshy forehead and protruding brow as signs of contentiousness, arrogance, and deceit.[25] This description closely aligns with the concept of a "bumped" forehead in *Vesiletu'l-'İrfân*, where a bumpy forehead is a sign of jealousy and treachery. In the *Kıyâfetnâmes* by Hamdullâh Hamdî and İbrahim Hakkı, a bumped forehead is seen as a sign of ugliness and laziness:

"Yumru olursa cebin/Sahibi zişt ve gabin" (İbrahim Hakkı, 17)
[If the forehead is bumpy, the person is ugly and deceitful.]
"Gâlibâ yumrı olsa kâhil olur / Pes budur ahseni ki a'del olur" (Hamdullâh Hamdî, 33)
[If it is bumpy, the owner of it is lazy; the proportional one is beautiful.]

Another forehead type described by Aristotle is the square and proportionate forehead, which indicates a proud soul.[26] Authors of the *Kıyâfetnâme*s also argue that individuals with well-proportioned foreheads are fair, reliable, and sincere:

"Yumru alınlı hasûd u hâyin olur/Mu'tedil bunlara miyân olur" (Visâlî, 253)
[He whose forehead is bumpy is envious and a betrayer; the proportional one is moderate.]
"Ahsen alın ne gîn olur u ne tar/Kankı başına devlet olur yâr" (Visâlî, 254)
[A beautiful forehead is neither large nor narrow; the fortunate one will have a friend who is loyal.]
Mutedil olsa cebin/Sahibini bil emin (İbrahim Hakkı, 19)
[If the forehead is proportional, its owner is trustworthy.]

Aristotle also notes the significance of wrinkles on the forehead. He describes a person whose forehead is full of wrinkles and has a seam running down the middle as someone with great

[25] Ingram, 172.
[26] Ingram, 172.

spirit and honesty, though their fortune may be difficult.[27] According to Hamdullâh Hamdî ve Ibrahim Hakkı, a forehead with a long wrinkle is a sign of understanding.

"Çünki alnı 'âriz ü bî-çîn ola / Ahmak u ehl-i şerr ü hod-bîn ola" (Hamdullâh Hamdî, 34)
[If the forehead is large and unwrinkled, s/he is bumpkin, bad and selfish.]
"Çini uzundur fehîm/Az ise olmuş kerîm" (İbrahim Hakkı, 21)
[He whose forehead has a long wrinkle is wise; the one with a short wrinkle is generous.]

2.4. Judgments of Eyebrows

Aristotle evaluates the relationship between the eyebrows and character based on features such as thickness, curvature, shortness, and thinness. According to Aristotle, eyebrows that are highly arched and raised are signs of fondness, beauty, haughtiness, and bravery.[28] Similar views can be found in the *Kıyâfetnâme*s. According to İbrahim Hakkı, Hamdullâh Hamdî, and Visâlî, thin eyebrows are considered attractive, but they also indicate pride. Curved eyebrows are associated with beauty:

"İnce olursa başı bir kaşuñ/Fitnesi eksik olmaz ol başuñ" (Visâlî, 267)
[If the tip of the eyebrow is thin, the head's instigation is never lacking.]
"İnce fikr ile koşup ol başı/Dâ'imâ kibr ile çatar kaşı" (Visâlî, 268)
[He/she acts with intrigue and furrows the brow arrogantly.]
"İnce kaş olur cemil/ Kibre tavîli delil" (İbrahim Hakkı, 31)
[Thin eyebrows are beautiful; their length is proof of haughtiness.]
"İnce olmak delil-i behcetdür / Kibre uzunlıgı 'alâmetdür" (Hamdullâh Hamdî, 43)
[Being thin is proof of beauty; being long is a sign of haughtiness.]

Aristotle suggests that those with black and thin eyebrows tend to be cautious, confident, and inclined to believe without reason.[29] Hamdullâh Hamdî also observes the significance of thin and black eyebrows, associating them with a refined manner. Although their perspectives are not identical, both Aristotle and Hamdullâh Hamdî share similar views:

"Kaş odur kim siyâh ü ince ola / Nâzı vü şivesi yirünce ola" (Hamdullâh Hamdî, 44)
[If the eyebrow is black and thin, the person is flirtatious and coquettish.]

In Aristotle's view, eyebrows that meet at the centre indicate sullenness, while thick, downward-bending eyebrows signify suspicion, misery, and deceit.[30] The authors of the *Kıyâfetnâme* also hold negative views about frowning and thick eyebrows. Visâlî suggests that individuals with frowning eyebrows are dishonest, while Hamdullâh Hamdî and İbrahim Hakkı describe them as having a fraudulent nature:

"Kaşı kılı olur ise bisyâr / Herze olur nedimi gussası yâr" (Hamdullâh Hamdî, 41)
[If their eyebrows are thick, their friend is a gossip, and their grief is a lover.]
Kaşta çok olan kılı/Mükesser olur gussalı (İbrahim Hakkı, 29)
[The person with thick eyebrows is usually anxious.]
"Kılı kaşun olur ise bisyâr/Kara kaygıyla başı kaysı var" (Visâlî, 278)
[The eyebrow has thick hair; the head is filled with worry.]

The authors of the *Kıyâfetnâme* agree that very thick eyebrows signify anxiety. According to Visâlî, a person with thick, black, and frowning eyebrows is perpetually arrogant:

"Kara kalın çatık olan kaşı/Muttasıl kibir ile koşar başı" (Visâlî, 279)
[The person with black, thick, and frowning eyebrows is constantly driven by arrogance.]

2.5. Judgments of Eyes

[27] Ingram, 172.
[28] Ingram, 172-173.
[29] Ingram, 173.
[30] Ingram, 172.

The eyes hold significant importance for physiognomists as they are regarded to disclose an individual's emotions, passions, and thoughts. Individuals proficient in the art of face reading or body language can frequently discern a person's psychological condition merely by examining their eyes and motions.

Aristotle indicates that large and full eyes signify negative character traits such as laziness, jealousy, and poor memory.[31] The authors of the *Kıyâfetnâme* also note that individuals with big eyes tend to be slothful:

"Büyük olursa hayli kâhil olur" (Visâlî, 428)
[If the eyes are large, the person is lazy.]
"Göz büyük olsa issi kâhil olur / Küçük olsa hafîf ü mühmel olur" (Hamdullâh Hamdî, 50)
[If the eyes are large, the person is lazy; if they are small, the person is inattentive and flighty.]

Aristotle also suggests that small, round eyes indicate bashfulness, weakness, and credulity.[32] Similarly, Hamdullâh Hamdî and İbrahim Hakkı believe that individuals with small eyes tend to be neglectful and flighty:

"Çeşmi küçüktür hafîf" (İbrahim Hakkı, 33)
[The person with small eyes is flighty.]
"Kiçide ola buhl u hem zınnet/Etmez 'alemde kimseye ol minnet" (Visâlî, 359)
[There is stinginess in small eyes; they do not owe anyone anything.]

According to Aristotle, eyes that are partly closed and look downward signify treason, dishonesty, infidelity, and misery. In *Vesîletu'n-'İrfân*, this eye type is seen as a symbol of evil, causing misery and regret. In Hamdullâh Hamdî's *Kıyâfetnâme*, such eyes are a sign of cheating. Ibrahim Hakkı also describes them as a default trait:

"Göz kıpık olma kem 'alâmetdür/ Mûris-i fakrdur, nedâmetdür"
[Partly closed eyes are a sign of wickedness; they signify poverty and regret.]
"Göz kıpıklıgı mekre âyetdür / Dâyim olsa delil-i cinnetdür" (Hamdullâh Hamdî, 54)
[Partly closed eyes are a sign of plotting; if persistent, they indicate madness.]
"Çeşmi kıpık oldu şîn/Bakışı süst olan zîn" (İbrahim Hakkı, 35)
[A person with partly closed eyes is vile; their slow gaze is ornamental.]

Another eye type emphasized by Aristotle is the squinting eye, which he associates with deceit, injustice, anger, and lying.[33] Visâlî notes that individuals with squinting eyes tend to be very stubborn and factious. Hamdullâh Hamdî similarly uses terms such as stubborn and overbearing to describe squinty-eyed individuals:

"Ahvel olur lecûc u ehl-i fesâd/Bir disen ikidür der ider 'inâd" (Visâlî, 450)
[The squint-eyed person is quarrelsome and evil; if you say "one," they say "two" with defiance.]
"Şaşıya etme nazar/Kim sana egri bakar" (İbrahim Hakkı, 38)
[Do not look at the squint-eyed, for they look at you with ill intentions.]
"Olur ahvel mu'ânid ü cebbâr / Bire bir diyesin kılur inkâr" (Hamdullâh Hamdî, 56)
[The squint-eyed person is stubborn and cruel; they deny everything you say.]

Aristotle posits that persons with infrequent eye movement and a focused attention on specific objects tend to exhibit malevolence, lethargy, treachery, jealousy, and deceitfulness. Visâlî delineates a comparable ocular type wherein the individual gazes without blinking. These individuals are duplicitous and notorious, and their stare evokes remorse and anguish:

[31] Ingram,173.
[32] Ingram, 173.
[33] Ingram, 173.(Aristotle, 1974)(Aristotle, 1974)

"Kıpmayup bakmak ols' eger hâlî/Vardur anun başunda bir hâli" (Visâlî,437)
[If someone looks without blinking, there is something wrong with them.]
"Muttasıl bir yere iderse nazar/Bil ki vardur başında mekr ü eser" (Visâlî, 438)
[If a person constantly looks anywhere, know that s/he is deceptive.]
"Ba'zılar der ki mahz-ı hile durur/Mekr-i şeytân anuñla yile durur" (Visâlî, 439)
[Some say that s/he is the epitome of deceit; fraud of evil is with him.]

Aristotle thinks that individuals possessing medium-sized, dark eyes exhibit peacefulness, honesty, insightfulness, and reliability as companions. The authors of *Kıyâfetnâme* express favourable opinions towards black eyes. For İbrahim Hakkı, dark eyes represent subservience. Visâlî correlates them with a sound intellect, benevolent disposition, and virtuous spirit, while Hamdullâh Hamdî perceives them as an indication of intelligence:

"Çeşmi siyâhtır mutî" (İbrahim Hakkı, 30)
[One with black eyes is obedient.]
"Göz karası zekâ 'alâmetidür" (Hamdullâh Hamdî, 47)
[Black eyes are a sign of intelligence.]
"Kara olursa çeşmi insanuñ/'Akl u fikri güzel sözi anuñ" (Visâlî, 345)
[If a person's eyes are black, their mind, thoughts, and words are beautiful.]

Both authors of *Kıyâfetnâme* and Aristotle think that a well-proportioned eye is a sign of good nature.

2.6. Judgments of Nose

Aristotle analyses the personality characteristics linked to various nose shapes and placements. He asserts that a slender, elongated nose indicates a person who is prone to deceit, lacking in fortitude, and gullible. Likewise, Hamdullâh Hamdî and İbrahim Hakkı propose that individuals possessing such noses are frequently misinterpreted:

"Burnı anuñ ki ola ince dırâz / Hıffet-i 'aklı anuñ olmaya az" (Hamdullâh Hamdî, 73)
[If one has a thin and long nose, their lack of wisdom is not insignificant.]
"Enf eger olursa dırâz/Sâhibidür fehmi az" (İbrahim Hakkı, 54)
[If the nose is long, its owner has little understanding.]

Aristotle asserts that those with aquiline noses possess intense impulses and are prone to rage. Individuals with noses that are curled at the base often exhibit imperiousness and resoluteness in their endeavours. Hamdullâh Hamdî articulates a comparable perspective, underscoring that an individual with an aquiline nose exhibits intense rage.

"Olsa burnı kalaklı insanuñ / Öykesi öykesine sıgmaz anuñ" (76)
[If one has a curved nose, their anger knows no bounds.]
İbrahim Hakkı associates a curved nose with ambition and strong determination:
"Enfi o kim egridir/ Himmet anuñ fikridir" (61)
[If one has a curved nose, ambition fills their thoughts.]

Aristotle asserts that a broad nose with prominent nostrils signifies pride and contentiousness in an individual. Individuals possessing large and expansive noses are characterised as sensual, envious, and deceitful. Hamdullâh Hamdî and İbrahim Hakkı substantiate this idea, associating broad nostrils with vanity, jealousy, and malice:

"Her ki burnı delügi vâsi' ola / Hased ü kibr ü kini câmi' ola" (Hamdullâh Hamdî, 75)
[If one's nostrils are wide, arrogance, envy, and hatred reside within them.]
"Sükbe-i enf olsa bol/Kibr ve haset dolmuş ol" (İbrahim Hakkı, 55)
[If the nostrils are wide, the person is filled with arrogance and envy.]

Furthermore, flat noses are associated with sensuality and lust. Hamdullâh Hamdî and İbrahim Hakkı both suggest that a person with a flat or broad nose is prone to excessive sexual desire:

"Burnı yassı cima'a lâzım olur" (Hamdullâh Hamdî, 77)
[A person with a flat nose is inclined toward sexual activity.]
"Enfi kim olsa 'arîz/Şehvet iledir marîz" (İbrahim Hakkı, 57)
[If one has a large nose, they are afflicted with lust.]

2.7. Judgments of Mouth

Aristotle emphasises the importance of mouth size in correlating physical characteristics with mental traits. He asserts that a wide mouth denotes courage and aggressiveness, yet also an inclination towards deceitfulness. In contrast, a small mouth signifies a tranquil, serene, loyal, discreet, and unassuming disposition. İbrahim Hakkı and Visâlî similarly correlate a broad mouth with valour.

"Büyük olursa agzı insanuñ/Sabrı olmaz her işde bil anuñ" (Visâlî, 558)
[If a person has a large mouth, they are impatient in every task.]
"Gerçi derler anı bahadır olur/Her birin sanma cenge kadir olur" (Visâlî, 559)
[Although they say one is brave, do not assume that each of them is capable of war.]
"Agzı büyüktür şecî'"(İbrahim Hakkı, 63)
[A person with a big mouth is brave.]

Hamdullâh Hamdî and İbrahim Hakkı, on the other hand, associate a small mouth with beauty and fear. In *Vesîletü'l-'İrfân*, those with a small mouth are described as beautiful, religious, insightful, and cautious:

"Dehen-i teng egerçi behcetdür /Havf-i kalbe veli 'alâmetdür" (Hamdullâh Hamdî, 78)
[Even if a narrow mouth is nice, it is also a sign of heart fear.]
"Agzı küçüktür güzel/Lakin olur pür vecel" (İbrahim Hakkı, 59)
[A person with a small mouth is beautiful, but one is full of fear.]
"Hubdur şüphe yok tar olsa dehen/Havf-ı kalbe nişândur itme gümân" (Visâlî, 566)
[If a mouth is narrow, it is nice, no doubt! It is a sign of heart fear, don't doubt!]
"Katı tar olsa korkusı ola çok/Bir karıncada cenge cür'eti yok" (Visâlî, 567)
[If it is very narrow, s/he is cowardly; s/he does not dare to fight an ant.]

2.8. Judgments of Lip

According to Aristotle, thick and blubbering lips indicate a person who is credulous, unintelligent, and easily deceived.[34] Similarly, Hamdullâh Hamdî describes individuals with such lips as fools. In *Vesîletü'n-'İrfân*, thick lips are associated with an impolite temperament, anger, ugliness, and distress in İbrahim Hakkı's *Kıyâfetnâme*:

"Ger galiz u beyaz olursa dudak/Gılzet-i tab'a dall olur el-hak"
[If a lip is thick and white, it is a sign of rudeness.]
"Ger galiz olur ise Zengi gibi / Sâhibi ahmak ola bengi gibi" (Hamdullâh Hamdî, 90)
[If the lip is thick like Ethiopian, the owner is stupid like an addict.]
"Şefe galiz olsa bil/Sâhibi mugzib sakil" (İbrahim Hakkı, 71)
[If the lip is thick, the owner is irritatingly ugly.]

Conversely, Aristotle suggests that well-shaped, thinner lips indicate a person who is good-humored and benevolent.[35] In *Kıyâfetnâme*s, red is considered a positive colour. A person with naturally red and moderately thin lips is believed to have a pleasant disposition and refined speech:

[34] Ingram, 174.
[35] Ingram, 174.

"Ruhları gibi al olursa lebi/Agzını hayra açmadur talebi (Visâlî, 581)
[If she has a red lip like her cheeks, her request is to say a good word.]
"Katı yufka degilse katı hub/Dâ'imâ gonce-veş olur mahcûb" (Visâlî, 582)
[If it is not very thin, it is very nice; s/he is embarrassed like a rosebud.]
"Yufka vü kırmızı olursa tutak / Añlañur lutf-ı tab' ü fehm-i sebak" (Hamdullâh Hamdî, 89)
[If the lip is thin and red, the beauty of disposition and understanding of the lesson are sensed.]
"Yufka ve ahmer dudak/Sâhibi anlar sebak" (İbrahim Hakkı, 70)
[Thin and red lip, the owner understands the lesson.]

2.9. Judgments of Teeth

Aristotle interprets the relationship between a person's character and their teeth based on their size and arrangement. According to him, small and sparse teeth indicate a weak constitution. However, individuals with such teeth are honest and confident in temperament.[36] Hamdullâh Hamdî affirms this notion, stating that small and sparse teeth signify physical weakness. In *Vesîletü'l-'İrfân*, those with such teeth are also prone to headaches:

"Seyrek u hurde olsa bir dendân/Başı agrıklı olur ekserân" (Visâlî, 639)
[If teeth are small and sparse, the head is often in pain.]
"Çünki seyrek uvag ola dendân / Gâlibâ za'f-ı cisme ola nişân" (Hamdullâh Hamdî, 91)
[If the teeth are small and sparse, it is a sign of bodily weakness.]

Aristotle also suggests that individuals with unusually long or short teeth tend to be envious, proud, anxious, courageous, and condescending.[37] These teeth, often referred to as crooked teeth or crooked-straight teeth in *Kıyâfetnâme*s, are associated with deceit and malice. Visâlî and Hamdullâh Hamdî believe that people with such teeth are inclined toward dishonesty and wrongdoing. Visâlî further emphasizes that those with crooked-straight teeth lack wisdom, are arrogant, jealous, and rude:

"Mutlaka egri olsa bir dendân/Mekr ü şerdür işi güci her an" (Visâlî, 647)
[If a tooth is crooked, the person is constantly engaged in deceit and evil.]
"Egrili togrılı olan dendân/Sâhibin bî-hayâ ider ey cân" (Visâlî, 648)
[Teeth that are crooked-straight make their owner shameless.]
"İri olursa şerr-i âfetdür / Egrisi hile vü hıyânetdür" (Hamdullâh Hamdî, 92)
[If the teeth are large, they signify wickedness; if crooked, they indicate deceit and treachery.]

Aristotle also claims that long teeth denote jealousy, gluttony, bravery, shamelessness, disloyalty, and suspicion.[38] In *Kıyâfetnâme*s, both Visâlî and Hamdullâh Hamdî associate long teeth with disaster and malice:

"İri olursa şerr-i âfetdür / Egrisi hile vü hıyânetdür" (92)
[If the teeth are large, they signify wickedness; if crooked, they indicate deceit and treachery.]

On the other hand, Aristotle notes that people with frequent teeth are long-lived, high-spirited, and humorous. [39] According to Visâlî, these individuals are not prone to headaches, and their words and actions are rarely criticized. İbrahim Hakkı also states that such people perform good deeds:

"Sık olup iri olsa dendânı/Görmez ekser baş ağrısı anı" (Visâlî, 640)
[If a person has large and frequent teeth, they rarely suffer from headaches.]
"Dişleri iri olan/İşler ol ekser yaman" (İbrahim Hakkı, 75)

[36] Ingram, 174.
[37] Ingram, 174.
[38] Ingram, 174.
[39] Ingram, 174.

[A person with large teeth is frequently efficient in their work.]

2.10. Judgments of Voice

Aristotle relates voice to character based on its loudness, strength, weakness, and roughness. In his opinion, a strong voice signifies a person with good insight, a strong constitution, and a great soul. Such individuals are proud, determined, and confident.[40] In *Vesîletü'l-'İrfân* and Hamdullâh Hamdî's *Kıyâfetnâme*, those with a high voice are considered hardworking and wise. A thick voice is also associated with bravery and diligence:

"Yüce himmetlüdür bülend-âvâz/Ahmak olan kişi olur nâ-sâz" (Visâlî, 667)
[A high voice signifies supreme wisdom; those who are foolish are improper.]
"'Âli-himmet olur bülend-âvâz /Kısa ünlülerüñ yürekleri az" (Hamdullâh Hamdî, 85)
[A high voice signifies supreme wisdom; those who are loud are faint-hearted.]

Conversely, Aristotle declares that a weak voice is a sign of timidity, fear, and weakness. A soft voice or one with little breath is linked to insight and quick thinking but also indicates an inhibited nature and a weak body.[41] In *Vesîletü'l-'İrfân*, it is suggested that a person with a weak voice cannot be courageous:

"Savtı yoğun bahâdır olur hep/İnce ünli şeci' olur mı 'aceb" (Visâlî, 676)
[S/he whose voice is intense is brave; can anyone with a thin voice be brave?]
"İnce vü tiz olursa câhil olur / Bi-hayâ vü yalanda kâmil olur" (Hamdullâh Hamdî, 81)
[If it is thin and high-pitched, s/he is ignorant; s/he is a master at indecency and lying.]

2.11. Judgments of Chin

While Aristotle and *Kıyâfetnâme*s do not fully concur on the assessments of the chin, their concepts are not mutually exclusive. Aristotle assesses the correlation between the chin and character by examining its thickness, thinness, and sharpness. He believes that a robust and substantial chin indicates a serene, sincere, and trustworthy disposition, however also implies that the person may be susceptible to deception, whether benign or malevolent. Conversely, *Kıyâfetnâme*s perceive a prominent chin as indicative of arrogance and impoliteness. Aristotle thinks that individuals possessing a large and fleshy chin are lively and eloquent. A crooked and pointed chin, resulting from insufficient flesh, is linked to imprudence, jealousy, and a propensity for rage and dishonesty. The authors of *Kıyâfetnâme* employ like descriptions concerning the acuity and corporeality of the chin. In *Kıyâfetnâme*s, a slender chin signifies avarice and lack of intellect. Individuals with elongated and slender chins tend to exhibit detrimental behaviour, whereas a well-proportioned chin is associated with attractiveness, security, and logic. Individuals possessing such chins are seen as capable of achieving their desires.

"İnce enek delîl-i hıffetdür/Kalını kibr ü lâfa hüccetdür" (Visâlî, 657)
[A thin chin is a sign of flightiness; a thick one is proof of arrogance and empty words.]
"İnce uzun olursa mâ'il-i şer/Her ne kemlük disen yüzine düşer" (Visâlî, 658)
[If it is long and thin, the person inclines to badness; every evil is visible on his/her face.]
"Yogun u kısa dâhi kâsiddür/Ehl-i kibrün dimagı fâsiddür" (Visâlî, 659)
[A short and thick neck is willful; the mind of arrogance is full of mischief.]
"Orta olmak enek selâmetdür/Mu'tedil 'uzv güzel 'alâmetdür" (Visâlî, 660)
[*A medium chin signifies well-being; a proportional organ is a favourable sign.]*
"Çün eñek ince ola hıffet olur / Büyük olursa kibr ü gılzet olur" (Hamdullâh Hamdî, 94)
[If a chin is thin, the owner is flighty; if it is big, it is arrogance and rudeness.]
"Mu'tedil olsa issi 'âkil olur / Her neye tâlib olsa kâbil olur" (Hamdullâh Hamdî, 95)
[If it is proportional, the owner is clever; whatever s/he wants to do, s/he succeeds it.]
"İnce zekânlı herif/Aklı da onun olur hafîf" (İbrahim Hakkı, 78)

[40] Ingram, 175.
[41] Ingram, 175.

[*A man with a thin chin has a weak mind.]*
"Ger zekan enli olur/Sâhibi gılzat bulur" (İbrahim Hakkı, 79)
[If a chin is the wide, the owner is rude.]
"Mu'tedil olsa zekan/'Akl olur hem hasan" (İbrahim Hakkı, 80)
[If the chin is proportional, the mind is pretty.]

2.12. Judgments of Face

Aristotle analyses the correlation between character and facial characteristics as understood by physiognomists, emphasising traits like as roundness, straightness, thinness, fleshiness, proportionality, and colouration. Aristotle says that individuals possessing a slender or angular visage are industrious and insightful, however also exhibit traits of duplicity, jealousy, arrogance, and dishonesty.

A pallid complexion is also linked to malevolence, deceit, and profound mistrust. Individuals possessing a slender and elongated visage are characterised as courageous, yet detrimental and duplicitous.

The authors of *Kıyâfetnâme* align with Aristotle, asserting that people with long faces tend to be rude, ignorant, pretentious, talkative, and dishonest. For example, Hamdullâh Hamdî characterizes individuals with a pale and lean face as rude and negligent:

"Yüzi ol âdemüñ ki ola dırâz / Da'visi çog olur utanması az" (Hamdullâh Hamdî, 67)
[If a person's face is long, their claims are great, but their shame is little.]
Similarly, İbrahim Hakkı states that individuals with long faces are inclined to lie:
"Vechi pek uzun olan/Laf ile söyler yalan" (İbrahim Hakkı, 46)
[One who has a very long face lies with words.]

Aristotle further posits that a small and round face signifies a simple, rude, and fearful temperament. Hamdullâh Hamdî echoes this sentiment, associating small faces with meanness and negligence.

Additionally, Aristotle suggests that a fat and broad face indicates a rough, heavy, and dull disposition. Hamdullâh Hamdî similarly views individuals with this facial type as rude, while İbrahim Hakkı deems them unattractive:

"Yüzi büyük her işde kâhil olur / Küçük olsa deni vü mühmel olur" (Hamdullâh Hamdî, 65)
[One with a large face is lazy in all tasks; if small, they are vile and careless.]
"Vechi büyüktür 'alîl/Kibre küçüktür delîl" (İbrahim Hakkı, 43)
[One with a large face is sickly; a small face is a sign of arrogance.]

According to Aristotle, a well-proportioned face signifies versatility, benevolence, and creativity, while a crooked face suggests negative traits and flawed character.[42] In *Kıyâfetnâmes,* individuals with proportionate facial features are generally described as mature, decent, knowledgeable, and dignified.

For example, Hamdullâh Hamdî concurs, stating that a person with a well-balanced face possesses a pure heart and moderate qualities, whereas those with crooked faces lack honesty:

"Ekşi yüzlide acı söz çokdur / Egri yüzlide togrulık yokdur" (Hamdullâh Hamdî, 70)
[A sour face speaks many harsh words; a crooked face lacks truth.]
Âdem oldur derûnı sâde ola / Sûreti gül gibi güşâde ola (Hamdullâh Hamdî, 71)
[A true human has a pure heart, and his face blooms like a rose.]
"Eyi yüze bu vasf olur kâfî / Mu'tedil ola cümle evsâfı" (Hamdullâh Hamdî, 72)
[A well-proportioned face embodies all the necessary virtues.]

[42] Ingram, 176.

2.13. Judgments of Head

In physiognomy, the analysis of the head generally suggests that a large head signifies a high capacity for understanding, whereas a small head indicates the opposite traits. According to Aristotle, an individual with a large head is wise, ingenious, faithful, truthful, and respectful. Conversely, Aristotle argues that those with a small and elongated head tend to be weak-minded in their actions.[43]

The *Kıyâfetnâmes* largely reflect similar views. They assert that a large head is evidence of great wisdom, while a small head suggests a lack of intelligence:

"Başı küçük aklı az/Olsa ona deme râz" (İbrahim Hakkı, 11)
[One with a small head has little intelligence; if you have a secret, do not share it with them.]
"Başı büyük olanıñ/Aklı çok olur onuñ (İbrahim Hakkı, 12)
[One with a big head is very intelligent.]
"Ser-i büzürg 'ulüvv ü himmetdür / Küçük olsa ger 'aklı kılletdür" (Hamdullâh Hamdî, 30)
[A large head represents greatness and ambition; if small, it signifies a lack of intellect.]

2.14. Judgments of Neck

According to Aristotle, the length and thickness of a person's neck provide insights into their character. He asserts that both a long and thin neck indicate fearfulness, while a thin neck is also a sign of weakness.[44]

Similarly, Visâlî and Hamdullâh Hamdî associate a long and thin neck with cowardice and foolishness. İbrahim Hakkı also claims that individuals with thin necks are ignorant:

"İnce uzun olurs' eger gerden/ Korkak olur dimişler ol gevden" (Visâlî, 698)
[If a neck is thin and tall, they say "this stupid is a coward" for him/her.]
"İnce vü uzun ola çün gerden / Issı olur muhannes ü kevden" (Hamdullâh Hamdî, 102)
[If a neck is thin and tall; the owner is a coward and vile.]
"Boynu olan çok dıraz/Rüşti onun olur az" (İbrahim Hakkı, 87)
[One who has a very long neck has little wisdom.]

In contrast, Aristotle believes that a thick neck signifies strength, while a thick and full neck suggests a fierce temperament.[45] However, a short neck, according to Aristotle, implies a deceitful nature. While the authors of *Kıyâfetnâme*s do not entirely agree with Aristotle's views on thick and full necks, they concur that a short neck indicates treachery and that individuals with thick and full necks are prone to gluttony:

"Kısası mekrdür habâsetdür/Güçlidür lîk humka-i itdür" (Visâlî, 700)
[A short neck is a sign of evil and deceit; though strong, its owner is a fool.]
"Boynı galiz olsa ol/Ruz u şeb olur ekül" (İbrahim Hakkı, 89)
[If a person has a thick neck, s/he eats night and day.]
"Boynı olursa kasir/Cümlesi olur kesir" (İbrahim Hakkı, 90)
[If someone has a short neck, they lack in every way.]
"Yogun olsa sıgır gibi boynı / Yimekile olur anuñ oynı" (Hamdullâh Hamdî, 103)
[If one has a thick neck like cattle, their only concern is eating.]

Aristotle also argues that a proportionate neck signifies a proud soul. Likewise, Hamdullâh Hamdî describes individuals with a well-proportioned neck as beautiful and charitable:

"Kısası mekrile hıyânetdür / Mu'tedil olsa hoş 'alâmetdür" (Hamdullâh Hamdî, 104)
[A short neck signifies deceit and treachery; a well-proportioned neck is a beautiful sign.]

[43] Ingram, 176.
[44] Ingram, 177.
[45] Ingram, 177.

2.1. Judgments of Other Organs

2.1.1. Judgments of Arm

Aristotle's judgments about the arm are diversified according to thickness and weakness. Furthermore, he evaluates the relationship between the arm and the character in terms of the hair on the arm. The authors of *Kıyâfetnâme* mention the wrist that is part of the arm. Aristotle indicates that a very long arm is a sign of a liberal person. S/he is inconstant, proud and vain-glorious.[46] The authors of *Kıyâfetnâme* agree that s/he who has a long wrist is generous of tip but they have little humility:

"Bilegi her kimüñ ki ola dırâz / Bahşişi çog ola tevâzu'ı az" (Hamdullâh Hamdî, 108)
[If a person has a long wrist, they give generously but have little humility.]
"Rusgı olursa dırâz/Bahşiş eder bîniyâz" (Ibrahim Hakkı, 6)
[If s/he has a long wrist, s/he gives baksheesh without prayer.]

2.1.2. Judgments of Flesh

Aristotle assesses character by evaluating flesh based on its smoothness or hardness. According to him, a soft body signifies good understanding, excellent invention, and faithfulness. In contrast, hard flesh indicates a strong constitution, cruelty, pride, and boldness.[47]

The authors of *Kıyâfetnâme*, such as Visâlî and Hamdullâh Hamdî, similarly state that soft flesh represents politeness, pride, and sensitivity, along with a keen insight. On the other hand, hard and rough flesh is seen as a sign of physical strength, fearlessness, cruelty, and rudeness:

"Yumşak olursa âdemüñ lahmı/Ner olup tab'ı tiz olur fehmi" (Visâlî, 332)
[If the flesh of a human is soft, her/his understanding is quick.]
"Katı olsa katı kâvi tendür/Tab'ı bâr u galîz ü gevdendür" (Visâlî, 336)
[If the skin is hard, her/his nature is heavy, rude and vile.]
"Korku bilmez velî bahâdır olur/Teni kuvvetli cenge kâdir olur" (Visâlî, 337)
[But s/he is brave, doesn't know fear; her/his skin is strong and fights well.]
"Her kişinüñ ki yumşak ola eti / Lutf-ı tab'ı çoġ ola fehmi iti" (Hamdullâh Hamdî, 23)
[If a person has soft flesh, the beauty of nature is a lot, understanding is little.]
"Katı olursa kuvvet-i tendür / Issi ammâ galîz ü kevdendür" (Hamdullâh Hamdî, 24)
[If being hard is a strong body, but her/his temperament is stupid and vile.]
"Lahmı olan hoş latif/Oldı ârif ü zarîf" (İbrahim Hakkı, 23)
[S/he who has nice flesh is wise and elegant.]
"Lahmı olan pek katı/Oldı kavi gılzatı" (İbrahim Hakkı, 24)
[A person with hard flesh is full of ugliness.]

2.1.3. Judgments of Leg

According to Aristotle, a person with large calves and legs is strong and brave but also dull in understanding and slow in business. Conversely, a person with small legs tends to have a weak body but a quick understanding and a fearful nature.[48]

Visâlî states that a white and large calf is a sign of physical strength and generosity. Meanwhile, İbrahim Hakkı claims that a person with wide thighs is lazy. Both Visâlî and Hamdullâh Hamdî describe thick calves as a sign of foolishness and rudeness:

"Baldırı yogun âdem ahmak olur/Bî-hayâdur dinilse elyak olur" (Visâlî, 822)
[A person with thick calves is a fool; if called shameless, it would be fitting.]
"Baldırı yogun olsa olmaz edeb / Bi-hamâkat olursa ola 'aceb" (Hamdullâh Hamdî, 119)
[If a person has thick legs, they lack decency; if they are not foolish, it would be surprising.]

[46] Ingram, 177, (Uşaklıgil, 2017)
[47] Ingram, 180.
[48] Ingram, 180.

"Oylugı enli olan/Tenbel olur bîgümân" (İbrahim Hakkı, 33)
[A person with wide thighs is undoubtedly lazy!]

2.1.4. Judgments of Feet and Soles of Feet

Aristotle interprets the relationship between character and feet based on their length, size, thickness, and thinness. He asserts that individuals with long, broad, and thick feet possess strong bodies but weak minds, whereas those with thin and lean feet have weak bodies but exceptional intellect. According to Aristotle, the thickness of the soles of the feet signifies courage and power, while thin soles indicate weakness and timidity.[49] The authors of *Kıyâfetnâme*s express similar views. They suggest that individuals with thick soles are brave but ignorant, while thick and large feet symbolize oppression:

"İnce bildür o kişi zîrek olur/Zîrek âdem cihânda seyrek olur" (Visâlî, 825)
[A person with delicate feet is intelligent; an intelligent person is rare in the world.]
"Ayagı etli kimse câhil olur/Câhilün cevre tab'ı mâ'il olur" (Visâlî, 826)
[A person with fleshy feet is ignorant; the temperament of an ignorant person inclines toward cruelty.]
"Etlü hem büyük olsa baldır ak/Mu'tedil düşse anda hem barmak" (Visâlî, 827)
[If the calf is fleshy and white, and the toes are well-proportioned, it is a sign of strength and balance.]
"Cismün ol kuvvetüne âyetdür/Hem sehî olmaga 'alâmetdür" (Visâlî, 828)
[It is a sign of a strong body and also an indication of generosity.]
Hamdullâh Hamdî further expands on these notions:
"Ökce kalıñlıgı şecâ'atdür / Rikkat-i gılzete 'alâmetdür" (Hamdullâh Hamdî, 120)
[The thickness of the heel signifies bravery, while thinness indicates rudeness.]
"Ayagı etli olsa bir kişinüñ / Cevr ü cehl olur ekseri işinüñ" (Hamdullâh Hamdî, 121)
[A person with fleshy feet is often associated with cruelty and ignorance.]
"Küçük ü nerm olursa fâcir olur / Adımı giñ olan müdebbir olur" (Hamdullâh Hamdî, 122)
[If the foot is small and soft, the person is sinful; if they have a wide step, they are cautious and prudent.]

İbrahim Hakkı also contributes to this discussion:

"Ökçesi kalın o mert/Oldı şecâatte ferd" (İbrahim Hakkı, 47)
[A person with thick heels is unique in bravery.]
"Ayagı enli kişi/Cevr ü cefâdur işi (İbrahim Hakkı, 48)
[A person with wide feet engages in cruelty and oppression.]
"Ger uzun olursa pâ/Sâhibidir pür-hayâ" (İbrahim Hakkı, 49)
[If a foot is long, its owner is full of decency and modesty.]

2.1.5. Judgments of Back

Aristotle highlights the significance of the back's size and height in physiognomy. According to him, a back that is higher than other parts of the body indicates that the person is shameless, poisonous, and monstrous. Similarly, Hamdullâh Hamdî suggests that individuals with a curved back have an unfavourable temperament. They are egoistic and lack intelligence in social settings:[50]

"Egri olursa hûyı çirkin olur / Halk içinde sefîh ü hodbîn olur" (Hamdullâh Hamdî, 113)
[If the back is curved, the person's character is flawed; they are wasteful and selfish in society.]

[49] Ingram, 180.
[50] Ingram, 180.

Aristotle also asserts that a broad and large back signifies strength; however, such individuals tend to have a slow and deceitful disposition. Hamdullâh Hamdî shares a similar perspective, stating that those with a flat back are strong and courageous but thoughtless:

> "Arkası yassı ehl-i kuvvet olur / Sâhib-i cür'et ü sakâmet olur" (Hamdullâh Hamdî, 112)
> [A person with a flat back is strong; they are courageous but reckless.]

Conclusion

This paper sought to illustrate Aristotle's impact on the authors of *Kıyâfetnâme*. The analysis uncovered some parallels between Aristotle's concepts and the content of *Kıyâfetnâme*. Aristotle analyses human nature through bodily attributes including hair, forehead, eyebrows, eyes, nose, mouth, lips, teeth, voice, chin, ears, face, head, throat, neck, shoulders, arms, chest, back, abdomen, feet, stature, palm lines, and body hair. He also analyses distorted and malformed bodies, specifically focussing on posture and locomotion. This analysis revealed that the authors of *Kıyâfetnâme* evaluate nearly all identical physical characteristics. A notable similarity between Aristotle and the authors of *Kıyâfetnâme* is their focus on body proportion. Both imply that symmetrical traits signify a good nature. Moreover, Aristotle's insights into characteristics such as hair, forehead, eyebrows, eyes, lips, voice, teeth, head, face, chin, neck, shoulders, legs, and feet closely correspond with those delineated in *Kıyâfetnâme*. Both Aristotle and these authors assess human character according to qualities such as thickness, thinness, smallness, or largeness. The depictions of these bodily attributes in *Kıyâfetnâme*-style poetry also embody Aristotle's concepts. These findings enhance comprehension of the impact of Aristotelian physiognomic theory on subsequent works. Future research may investigate the presence of analogous trends in other mediaeval or early modern works about human character analysis.

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