

● Introduction: Only **A** sense of *style*?

Gloucester Know'st thou the way to Douer?
Edgar Both style, and gate; Horseway, and foot-path. – *King Lear*, 4.1

Senses of the noun *style*, from the OED (28 in all):

I. Stylus, pin, stalk. (11 entries)

1. *Antiq.* An instrument made of metal, bone, etc. (Lat *stilus*), having one end sharp-pointed for incising letters on a wax tablet, and the other flat and broad for smoothing the tablet and erasing what is written: = *stylus* 1. Also applied to similar instruments in later use.
2. An engraving-tool; a graver.
3. A pointed instrument used for marking. Obs.
4. *Surg.* A blunt-pointed probe.
5. A hard point for tracing, in manifold writing; the marking-point in a telegraph or phonograph.
6. *gen.* A fixed pointer, pin, or finger for indicating a point or position. Cf. *stylus* 4.
7. The pin, rod, or triangular plate which forms the gnomon of a sun-dial.
8. *Bot.* A narrowed prolongation of the ovary, which, when present, supports the stigma at its apex.
9. *Ent. a.* A slender bristle-like process in the anal region. **b.** The bristle or seta of the antenna of a dipter.
10. *Zool. a.* A small slender pointed process or part; a stylet. **b.** A sponge-spicule pointed at one end.
11. A post, stake. nonce-use (tr. L. *stilus*)

II. Writing; manner of writing (hence also of speaking). (7 entries)

III. Manner, fashion in general. (8 entries)

IV. A mode of expressing dates (e.g. **old style**) relative to calendar reform.

V. Combined, as **style manual, style sheet; style analysis** – analysis of the characteristic style of an artist, writer, composer, etc.

- (1) The pen is mightier than the sword. (overt metonymy of writing instrument)
- (2) The style is the man. (covert metonymy of writing instrument)

From the OED’s etymology entry for *style*:

“The spelling *style*, originally a meaningless variant of *stile*, owes its modern currency to the erroneous notion that Lat. *stilus* is an adoption of Grk. *στυλος* [transliterated *stulos or stylos*] ‘(architectural) column’. ... Without further knowledge it is impossible to say whether those who first used the word in these senses were thinking of the Grk. or the Lat. word; quite probably they regarded the two as identical.”

Physical prototype of **both *stilus* and *στυλος*** —
 A 1-dimensional object, normally oriented vertically, with its ends specialized for contact with 2-dimensional surfaces.

● **stā*- and Its Ilk

“As we go back in history, language becomes more picturesque.... if we could trace them to their sources, we should find in all languages, the names which stand for things.” – Emerson, *Nature*

Pronunciations of Greek Upsilon (‘*Y*, *υ*’) at various times

- | | | |
|----------|------------------|--|
| ~1000 BC | Homeric Greek | High back rounded [u] |
| ~400 BC | Classical Greek | High front rounded [ü] —→ ‘Y’ in Latin loans |
| ~200 AD | Late Koinè Greek | High front unrounded [i] |

- ① Is it an accident that *stilus* and *στύλος* are very close in both sound and meaning?
 Compare Proto-Indo-European **ped-* ‘foot’: mid back [o] ~ mid front [e] (“Ablaut”) “O-grade” Grk *ποδος* ‘foot’ (*podiatrist*) ~ “E-grade” Lat *pedis* ‘foot’ (*pedestrian*)
- ② Is there such a single PIE root for *stile* and *style*?
No. *στύλος* comes from PIE **stā-* ‘to stand’.
stilus comes from PIE **steigh-* ‘to stride, step, rise’.
- ③ Is it an accident that **stā-* and **steigh-* are very close in both sound and meaning?

○ <i>*stā-</i>	‘To stand, with derivatives meaning “place or thing that is standing”’ (Pok <i>sta-</i> 1004) <i>style, stand, steed, stud, stay, stage, stamen, standard, stem, station, stasis, static, status, stable, stoic, store, stylite, steer</i>
○ <i>*steigh-</i>	‘To stride, step, rise’ (Pok <i>steigh-</i> 1017) <i>stile, stirrup, stickle, distich, acrostic</i>
○ <i>*steu-</i>	‘To push, stick, knock, beat’ (Pok 2. <i>steu-</i> 1025) <i>stub, steeple, stoop, stutter, stock, stoke, steep</i>
○ <i>*stel-</i>	‘To put, stand; with derivatives referring to a standing object or place’ (Pok 3. <i>stel-</i> 1019) <i>stolon, stalk, stele, stilt, pedestal, stolid, stall, stout</i>
○ <i>*ster-</i>	‘Stiff’ (Pok 5. <i>ster-</i> 1029) <i>stare, starch, stork, starve, stark, stern, strut, start, stark, startle</i>
○ <i>*stebh-</i>	‘Post, stem; to support, place firmly on, fasten’ (Pok <i>steb(h)-</i> 1011) <i>stoop, staff, staple, stump, stamp, stomp, stave</i>
○ <i>*steip-</i>	‘To stick, compress’ (Pok <i>steib(h)-</i> 1015) <i>stubble, stiff, stipple</i>
○ <i>*steg-</i>	‘Pole, stick’ (Pok 2. (<i>s</i>) <i>teg-</i> 1014) <i>stake, stack, stagger</i>
○ <i>*stegh-</i>	‘To stick, prick; pointed’ (Pok <i>stegh-</i> 1014) <i>stair, stick, sting, stigma, stimulate, stag</i>

Figure 1. *st*-initial PIE roots, with some reflexes in Modern English

Source: Watkins (2000), Pokorny (1959)

- | | |
|-----------------------------------|---|
| 1. <i>One-Dimensional:</i> | There is one major salient dimension of the image. |
| 2. <i>Vertical:</i> | That dimension is situated in an up-and-down orientation. |
| 3. <i>Strong:</i> | The image displays rigidity, stability, and physical integrity. |
| 4. <i>Still:</i> | The image is either unmoving, or frozen in motion. |

Figure 2. Cognitive semantic properties of *st*-initial PIE roots

- *stick, staff, stem, etc.*

“Since in human speech, different sounds have different meaning, to study the coordination of certain sounds with certain meanings is to study language.” – Leonard Bloomfield

Malay (Indonesian) Numeral Classifiers:

<i>tiga orang bapak</i>	‘three fathers’	<i>*tiga bapak</i>	(<i>orang</i> ‘person’)
<i>tiga ekor ikan</i>	‘three fish’	<i>*tiga ikan</i>	(<i>ekor</i> ‘tail’)
<i>tiga buah buku</i>	‘three books’	<i>*tiga buku</i>	(<i>buah</i> ‘fruit’)

Navajo Object Classifiers:

<i>Awéé? shaa níłteeh.</i>	‘Give me the baby.’	(- <i>teeh</i> ‘living’)
<i>Tł’oot shaa nílé.</i>	‘Give me the rope.’	(- <i>lé</i> ‘1-dimensional non-rigid’)
<i>Tó shaa níkaah.</i>	‘Give me the water.’	(- <i>kaah</i> ‘liquid in container’)
<i>Tsin shaa níłtłh.</i>	‘Give me the pole.’	(- <i>tłh</i> ‘1-dimensional rigid’)
<i>Beeldłéí shaa níłtsóós.</i>	‘Give me the blanket.’	(- <i>tsóós</i> ‘2-dimensional’)

Categories typically expressed in Classifier Systems [often combined]:

- **Dimensionality**
 - 1-dimensional things like sticks or pencils
 - 2-dimensional things like leaves or sheets of paper
 - 3-dimensional things like stones or holes
- **Animacy**
 - plant
 - animal
 - human
 - body parts (particularly of humans)
- **Material State**
 - solid or rigid things like sticks or rocks
 - flexible or non-rigid things like leaves or straps
 - fluid things like water or air
 - extended things like plains or trails
 - (degree of) angularity and connectedness
 - (type of) motion, contact, and physical effect

Some *Phonesthemes* (or *Phonæsthemes*): (Firth 1931)

<i>snuff, snout, snicker</i>	‘nose’
<i>flitter, flicker, flutter</i>	‘rapid movement’
<i>glisten, glance, glare</i>	‘reflection’
<i>snack, flood, glum</i>	(Counter-examples)

Rhodes and Lawler (1981): Phonesthemes Form A Classifier System.

sting : *Assonance* /st-/ (one of 67 in English) *Rime* /-ɪŋ/ (one of 480 in English).

st-	1-Dimensional Rigid	<i>stick staff stem stub stab step stake stave stiff stilt steep</i>
str-	1-Dimensional Non-Rigid	<i>strap string strum strain strip streak stream straw</i>
pr-	1-Dimensional Extended	<i>prick prod prop prow pretzel privet prong probe</i>
kr-	1-Dimensional Bent	<i>crutch cripple crack crotch cross crank crimp crevice</i>
br-	1-Dimensional Connected	<i>brush break bridge brim briar browse branch.....(Plant)</i>
fl-	2-Dimensional	<i>float flat flap flense fletch flood flam flange flea fleece floe</i>
sk-	2-Dimensional Extended	<i>sky scum scuff scarf scour scale skate skid skim skip</i>
pl-	2-Dimensional Thick	<i>plush plump plaque plaster plank plate plow pleat</i>
n-	3-Dimensional	<i>nick niche nook nub nugget knuckle knurl knob nipple</i>
br-	Human (Gender Roles)	M: <i>brute brawl bruise bris</i> F: <i>breed broad breast bread.....(Plant)</i>
pr-	Human (Social Roles)	<i>proper prim priest prom prissy primp proud pray preen</i>
kl-	Connection (‘together’)	<i>club clutch clam clamp clap cluster clench click cling</i>
bl-	Color (Reflected Light)	<i>blue blood blush black blank blotch blaze blind blond..... (Eye)</i>
bl-	Contained Fluid	<i>blimp blush bloom blot blain blintz blood blow bloat..... (Eye)</i>
dr-	Liquid	<i>dredge drink drop drown drought dry drain dribble drizzle drool</i>

Figure 3. Some English phonosemantic assonance classes

- ◇ **sting:** to direct force (-*ɪŋ*) with a 1-dimensional rigid object (*st-*).
- ◇ **plump:** 3-dimensional (-*əmp*) with a thick 2-dimensional surface (*pl-*)
- ◇ **strap:** 1-dimensional non-rigid object (*str-*) with a less salient 2nd dimension (-*æp*)
- ◇ **stump:** 3-dimensional object (-*əmp*) that used to be a 1-dimensional rigid object (*st-*)

-ɪŋk	Diminutive	<i>slink trinket tinker dinky</i> (Aural: <i>chink dink plink</i>)
-ɪp	Diminutive	<i>kipper sip yip quip</i> (Convex: <i>pip blip clip trip</i>)
-æŋ	1-Dimensional Connected	<i>hang angle dangle tangle</i>
-ɔl	2-Dimensional	<i>shawl sprawl scrawl wall</i> (Motion: <i>crawl brawl squall haul fall</i>)
-æp	2-Dimensional	<i>flap clap lap map wrap slap strap cap chap</i>
-æk	2-Dimensional Connected	<i>plaque stack bracket tacky ash</i>
-ap	Off 2-Dimensional	<i>bop top hop pop flop</i> (Separate: <i>drop topple lop crop</i>)
-əmp	3-Dimensional	<i>rump hump lump stump bump tump dump plump</i>
-æɡ	Crooked/Broken	<i>snag zag crag sag rag</i>
-æʃ	Violent Contact	<i>bash trash crash thrash slash gash</i>
-ɪŋ	Directed Force	<i>sling sting spring ring ping swing bring</i>

Figure 4. Some English phonosemantic rime classes

● **The Standing Man**

“It is most true, *stylus virum arguit*, our stile bewrayes vs.”

– Burton, *Anatomy of Melancholy*

“As a king is styled, when most affectionately praised, the father of his people.” – Wordsworth, *Excursion*

“Going to Caesar’s books, and concluding that the style is the man.”

– Shaw, *Caesar & Cleopatra*

Radial classes: Morphologically or phonosemantically related classes without an obvious central concept in common. (cf. Lakoff 1987)

1. **br₁**- 1-D Connected: *bristle brush bramble bracken briar; brand bridle braid broom branch bract; browse brake; broad brim brow brink breadth breach broach break brittle; brace breech bracket bridge brad.*

br₂- Human Gender: *brandish bristle britches bris bridle brusque brash brag bribe brevet bray brave brisk brawl brawn bruin bruit brute brutal bruise brass brothel brig braze brick breach brunt brother; bran breast brunch brine bread braise brisket bra broth broil brew brooch bride breed brat brood.*

2. **bl₁**- Color/Reflection: *blood bloom blossom blaze bleed blush; blue blurb blip black blond blazon blind blink blank blemish bleb bleach bleak blear blench blot blight blanch blotch blur.*

bl₂- Contained Fluid: *blood bloom blossom blaze bleed blush; bloat blister blow blurt blam blast blat blotto blare blain blimp blubber.*

Embodied images: Central image schema of a living (prototypically human) organism (or body part) underlying and unifying a radial class

1. **br- Plant:** Prototypical plants are formed of connected 1-dimensional branches, tapering outward and often sharp; define territory and defend it against intruders (i.e, they are painful to encounter); provide food and sustenance; and are implicated in gender role distinctions in all societies.

2. **bl- Eye:** The human eye is the only reflective part of the body, both perceives color and is itself distinctively colored, and is a distended, fluid-filled organ.

st- *stance stand stilt stair step stork stomp stalk steed stamp stage stile stub stamen stare stoop stake stiff steeple stitch stool stick stave style stencil steno stud stogie sting stoat stickle steep stump staff stem stag stir stab; stomach stuff stow stack stock stoke stash; sturdy staunch stark stout; stay stet stoic stall stodgy stable still steady stocky staid stolid static starch state; staple stipple stagger stumble stutter stammer*

st- Standing Man

1. **Standing:** (cf. Figure 2 above – 1-Dimensional, Vertical, Strong, Still)

The waking human body, with quite ordinary metaphoric extensions to:

- *structures* and *constructions*, and their parts
- 1-dimensional rigid physical objects like *sticks* and *stems* and *stuffs*
- qualities like *stiff* and *still* and *stolid* (etc, etc. – cf. Figure 1 above)

2. **Man:** Ambiguous between human and masculine – *homo ~ vir, ανθρωπος ~ ανηρ*
Indifferently human or phallic 1-dimensional rigid vertical images.

• Conclusion: Ontology Recapitulates Physiology

“The idea that there is *any* mental process going on that *isn't* metaphoric is a very late, school-marmish idea. What they were killing each other over in the 17th Century was metaphor. Is the bread and wine the body and blood of Christ? The Catholics said yes. The Protestants said no; it *stands* for body and blood. The Protestant view of the sacrament was a policy decision to exclude from the Church that part of the mind which is concerned with poetry, feeling, fantasy, metaphor, stories.”
– Gregory Bateson

Modern English: Sacramental sense of *style* – i.e.,

“An outward and visible sign of an inward and spiritual grace”

‘Inside’ = “mind”, “personality”, “nature”, “spirit”, “soul”, “artistic sensibility”, etc, etc.

‘Outside’ = [fashion] stylishly clothed human body: style.com [The Style Channel](http://TheStyleChannel.com)
[artistic] stylized body of work: [Style](http://Style.com)

Components: ‘outer body’, ‘inner reality’, esthetic or moral sense for judgement

Παντων μετρον ανθρωπος ‘Man is the measure of all things’ – Protagoras

“The whole of nature is a metaphor of the human mind.” – Emerson, *Nature*

The whole of the human mind is a metaphor of the human body.

∴ ...

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