
I. Principles of Classic Style:

A. The Concept of Style, *writing and conversation, intellectual activities generate skills, paradigm of presentation of truth, style inherent in action* (Aristotle), *versatility of style, origins of classic style in enlightenment France*.

B. Recognizing Classic Style, *set of enabling conventions, Samuel Johnson* (not) vs. *La Rochefoucauld* (classic), *looking difficult and being easy vs. looking easy and being difficult, plain vs. classic style*.

C. The Elements of Style, *Euclid’s elements, periodic table of elements, preliminary inquiries* (p. 19), *style manuals, surface features vs. deep style*.

D. The Classic Stand on the Elements of Style

1. Truth *Descartes, egalitarian assumptions, simple observation not arcane or esoteric knowledge, not contingent, truth is general and pure, “a writer who wishes to persuade is constrained from ever telling the audience something it is unwilling to believe”* (p. 32).


3. Scene, *one speaker to another, overheard, Declaration of Independence*.

4. Cast, *elite but not exclusive, assumes competence of reader, Dodd (classic) vs. Foucault* (not), *authentic, sufficient, competent, writer works behind the scenes*.

5. Thought and Language, *thought stands alone, not dependent on a way of putting it, language is sufficient*.

E. Other Stands, *Other Styles, high, middle, low, elegant, restrained, sublime (inflated), being and writing, classic vs. plain style again, classic vs. practical style, classic vs. contemplative style, classic vs. romantic style, classic vs. prophetic style, classic vs. oratorical style*.

F. Trade Secrets,

G. Envoi: *Style is not Etiquette*

II. The Museum

III. The Studio

IV. Further Readings in Classic Prose