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ERRATA
Page 194, line 4 of the book review by Harkess of Women and the American City (MARS, Vol. 7, No. 1, pp. 192-194) contained the phrase “non-sexist city.” This should read “non-sexist city.” In addition, the name of the editor of the book was consistently misprinted as Catherine R. Stimpson. The correct spelling of her first name is Catharine.

Contributors

JAMES C. CREECH is a Ph.D. candidate at the University of Nebraska-Lincoln. His research interests are in life-course perspectives of social participation (social support, networks of kith and kin, voluntary association membership), measurement issues, and Southern violence. He has recent or forthcoming articles in the American Sociological Review, Social Forces, and the Journal of Gerontology.

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ROBERT TUTTLE recently graduated from the University of Kansas with Highest Distinction from the College of Liberal Arts and Sciences, and received the Betty Wahlsted Award for academic excellence and professional promise in the social sciences. He will enter the graduate program in Sociology at Notre Dame University fall 1983.
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THE RUSTIC AESTHETIC IN SOCIAL PERSPECTIVE: ACCUMULATED CEREMONY AND A CULTURAL MEANING OF STYLE IN RUSTIC AMERICA

Eldon R. Turner
University of Florida


A mighty Spirit came Lately upon abundance of our people, to reform their singing which was degenerated in our Assemblies, which made a Jar in the ears of the more curious and skilful singers. . . But who would believe it? Tho' in the more polite City of Boston, this Design mett with a General Acceptance, in the Countrey, where they have more of the Rustick, some Numbers of Elder and Angry people bore zelous Testimonies against these wicked Innovations, and this bringing in of Popery.

Cotton Mather to Thomas Hollis, Nov. 5, 1723

In writing this letter Cotton Mather described part of a sudden and very disruptive change, not just in music but in a whole culture. With his ironic description of the "Rustick" attitude, he also joined in the establishment of an "organon," a standard of taste which drew together the colonials and the metropolitans of the British empire, the English. These changes and the appeal of English style have been well documented, and the existence of variety and change in fashion is clear. Yet, the cultural and social meaning of style itself has not been clear, probably because working with an aspect of life that is so open to multiple interpretations has made social scientists wary. Still, a body of theory exists which allows social scientists and historians to think about aesthetics. Using this body of theory eclectically, I attempt to understand the cultural meaning not of the "organon" that Mather helped establish, but of the rustic culture that he and others so contumently opposed.