



# Mid-American Review of Sociology

ARTICLES

THE MIDDLE CLASS IN THE  
INDUSTRIAL REVOLUTION  
BY [Name]

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INDUSTRIAL REVOLUTION  
BY [Name]

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# Mid-American Review of Sociology

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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-sexiest 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

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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*

Mid-American Review of Sociology, 1983, Vol. VIII, No. 1:3-37

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 beleeve 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 contemptuously opposed.