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qu'aujourd'hui les frontières entre la ville et la banlieue sont de plus en plus difficiles à tracer, il reste que ce qui distingue les deux types d'environnement demeure solidement ancré dans nos représentations socioculturelles.

Les quatre articles de la troisième partie se penchent plus en détail sur l'architecture dans ses multiples dimensions : pratique, formation et enseignement, commande, débats stylistiques. Les auteurs ont recours aux périodiques spécialisés qui sont des sources très riches et ce, tant en ce qui a trait aux données factuelles qu'aux débats d'idées.

Un premier chapitre écrit par France Vanlaethem nous informe de la prédominance des architectes américains à Montréal durant les années 1850 à 1890. Face à cette prédominance, les architectes locaux se sont organisés en institutionnalisant leur formation et leur pratique. Qui plus est, l'insertion des architectes locaux a été possible grâce à l'établissement de réseaux socioprofessionnels. Cette analyse illustre aussi ce qui est sans doute le trait distinct de Montréal qui fait le plus l'unanimité parmi les chercheurs, à savoir sa dualité linguistique. Chez les architectes, celle-ci s'exprime par la mise en place de deux réseaux socioprofessionnels parallèles plutôt étanches. Ainsi, la carrière des architectes anglophones est directement associée au dynamisme du milieu des affaires tandis que celle des architectes francophones est fonction des initiatives et des projets du clergé. Cette différenciation sociolinguistique se retrouve aussi dans l'attrait qu'exercent les grandes institutions d'enseignement américaines et françaises.

Dans le chapitre suivant, Isabelle Gournay procède à une analyse des rapports entre les agences d'architectes américains et leurs clients montréalais avant 1914. Elle démontre les effets sur le cadre bâti de ce processus de la commande qui est passée aux architectes américains, en particulier aux architectes new-yorkais.

Intitulé «Embellir ou moderniser la ville», l'avant-dernier chapitre nous plonge dans les débats esthétiques et stylistiques. Là encore on voit l'influence des courants d'idées en vogue aux États-Unis, notamment le mouvement *City Beautiful* dans les années 1900 et 1910 ainsi que le mouvement *City Efficient* qui prévaut au cours des années 1920. Il reste que ce chapitre tient peu compte des mouvements socioculturels — si ce n'est en soulignant au passage le rôle des mouvements de réforme urbaine — qui évoluent en marge du milieu des architectes. Autrement dit, on a ici l'impression que seuls les architectes interviennent et sont compétents pour construire la ville.

Le dernier chapitre, rédigé par Gournay, porte sur les manifestations du gigantisme au centre-ville. Celle-ci présente un autre trait métropolitain, à savoir le changement d'échelle et la densification des milieux urbains (l'apparition de l'édifice îlot qui annonce le «superblock»). C'est avec beaucoup d'intérêt qu'on lit ce texte qui rompt avec l'approche traditionnelle en histoire de l'architecture. On y découvre les interactions entre les édifices, les fonctions qu'ils remplissent, le site sur lequel ils sont érigés ainsi que la «personnalité» des quartiers dans lesquels

ils s'insèrent. Une telle perspective permet de mieux comprendre, par exemple, les liens entre ce qui relève de la sphère privée d'une entreprise et ce qui appartient à la sphère publique de la ville. Une autre grande qualité de ce texte est de nous exposer les principes planificateurs et leurs relations à l'aménagement intérieur des édifices analysés. On y souligne aussi des aspects inédits de la modernité architecturale, cette dernière dépassant largement la question de l'épuration formelle et stylistique.

Certains éléments de la spécificité métropolitaine de Montréal au tournant du siècle sont quelque peu occultés par les chercheurs, même s'ils sont soulignés à quelques occasions. Pensons notamment au rôle joué par l'automobile et les réseaux techniques urbains. De plus, mentionnons la quasi absence de l'environnement industriel (tant les édifices que les sites) par rapport à la constitution du mouvement de «métropolisation». Quelques pages consacrées à l'architecture industrielle aurait permis de mettre en lumière certaines particularités de la «forme urbaine et de la physionomie architecturale métropolitaines» de Montréal.

Pour conclure, disons que cet ouvrage d'une qualité iconographique remarquable nous aide à comprendre la spécificité du paysage urbain montréalais. Son apport à l'histoire de l'architecture, à l'histoire urbaine et à l'histoire de l'urbanisme est indéniable. À cet égard, il renouvelle notre compréhension du cadre urbain qui constitue le milieu de vie de nombreux travailleurs et visiteurs d'une ville toujours en quête d'identité métropolitaine.

Note:

1. Voir entre autres Robert A.M. Stern, Gregory Gilmartin et John Massengale. 1987. *New York 1900 : Metropolitan Architecture and Urbanism, 1890-1915*, New York, Rizzoli; John Zukowsky (dir.). 1987. *Chicago, naissance d'une métropole 1872-1922*, Paris et Chicago, Éditions de la Réunion des musées nationaux, The Art Institute of Chicago.

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Geoffrey Crossick not only did a fine job editing this collection of twelve essays, he included one of his own which is by far the longest (40 pages) and unquestionably the most impressive. Many of the other eleven essays provide case studies on the artisan experience in specific towns or regions, but although each offers solid research and analysis, their narrow focus is somewhat overshadowed by Crossick's broader questions on the artisanal past and the myriad of mythical meanings attached to it. Entitled "Past masters: in search of the artisan in European history," Crossick's introductory essay is divided into five parts, including an overview of some of the most common assumptions found in the historiography. Especially noted is the

tendency of historians to idealize the artisanal world as a golden age of the small-scale, family-oriented, harmoniously ordered workplace — warm and fuzzy, if you will — in harsh contrast to the subsequent cold and impersonal world of modern industrialization and factory life.

Crossick deconstructs this imaginary picture by identifying four major characteristics of what he calls the classic artisanal ideal as perpetuated by many historians of labour: “artisanship as a lifetime project; the artisanal household as fundamental to craft production; the craft as the basis of personal and social identity; and the masculine character of artisanship” (p.7). At the core of his criticism is the tendency of some historians to lump into one the artisan’s occupation, social position, and identity. This problem stems from an overemphasis on archival sources that merely list occupational labels, resulting in skewed conclusions with little regard for the multiplicity of jobs in a person’s lifetime, and the diversity within a family’s scope of economic activities. Not all apprentices became journeymen, even fewer journeymen became masters, and instability was a common feature in the journeyman’s job market. Add to this the sometimes antagonistic working conditions in the craftshop, and the high turnover in some sectors, the picture that emerges of the European artisanal world is a lot less rosy and a lot more complex than previously depicted. By the time Crossick gets through his major themes of “the meanings of artisanship”, “the urban world of the artisan”, “the guild and its heritage”, and “the specialization and marginalization of artisanal production”, the artisanal world appears a lot more interesting as well.

Part of Crossick’s success lies in his attempt to incorporate gender in the definition of artisan. He rightly concludes that, at least from 1500 to 1900, women’s official recognition in most crafts was minimal. Indeed, the world of the artisan evolved around the male life cycle, with its demands of several years of apprenticeship under a male craftsman, and several years of travel for the journeyman. These training opportunities were generally inaccessible to women, resulting in the overwhelming absence of women from the guild archival record. The need to question the reliability of occupational labels is especially pertinent in the study of women’s roles in the artisanal world. The multiplicity of women’s work habits is well known, and their contributions to the survival of the workshop cannot be overstated. Not only were women a source of cheap labour, but women’s dowries were often essential sources of capital for starting up shops. As Crossick concludes, “without gender it is not possible to grasp the construction of what it meant to be an artisan, while without women’s labour it is often equally impossible to explain the survival of artisanal production” (p. 15).

This link between gender and artisan identity is also discussed by James R. Farr in his essay, “Cultural analysis and early modern artisans.” With a focus on associations or brotherhoods of journeymen, and the meaning of skill as appropriated by journeymen, Farr shows that artisans attained their identity as journeymen by deliberately differentiating themselves from others. They accomplished this by establishing their own cultural framework

which consisted of exclusive membership rituals and ceremonies open only to those with the recognized skills — that is, those who had undergone the prerequisite apprenticeship. This process of elimination separated journeymen from general labourers, and more specifically, (male) skilled from (female) unskilled. Because few women had access to artisanal training, “skill was defined as a property exclusively available to men” (p.67).

The remaining ten essays deal with guild systems in specific regions in western Europe. The case studies are presented in chronological order, and together cover roughly four centuries, but two major themes emerge from the collection. First, several authors conclude that, with the rise of the merchant class in large urban centres, artisans lost their direct political role in municipal governments, although at certain times guilds were able to exert influence by the sheer number of their membership. Second, a number of essayists agree that artisanal control of local politics persisted longer and more effectively in smaller communities where competition from unregulated workers was less threatening. Thus conclude Michael Berlin with his look at early modern London; Christopher R. Friedrichs with his study of the 17th-century German town of Reval (Tallin); Lars Edgren with his analysis of artisans in 18th-century Malmö (Sweden); and Vera Bácskai with her work on artisans in Hungary.

With a different focus in mind, Joseph Ehmer concentrates on mobility patterns of craftspeople in 18th-century Vienna, and Pim Kooij analyzes the dual economic sectors in Dutch provincial capitals around 1900. Finally, France is well represented in this collection with four essays dealing with French artisans. Natacha Coquery discusses the hiring practices of artisans by aristocratic households in 18th-century Paris; Elizabeth Musgrave shows that the number of women in craft guilds grew in 18th-century Nantes, albeit in lower-status sectors such as textiles and food production; Josette Pontet argues that commercial expansion in late 18th-century Bordeaux was desirable to many artisans because the new industries often offered better working conditions, better wages, and more benefits. And Florence Bourillon contends that urban development in Paris during the Second Empire was not as disastrous to handicraft production as previously thought.

Given the scarcity of sources, it is not surprising that fewer articles in this volume deal with the earlier period. A more puzzling omission is the absence of any work dealing with southern Europe. This criticism notwithstanding, Crossick’s selections make up a valuable collection of new research in the ever-fascinating and yet elusive world of the artisanal past.

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