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Most Uncommon Common Men
Craft and Culture in Historical Perspective

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History has not been kind to Karl Ungling. We know only the barest outlines of what must have been, from all indications, a life of critical importance to an understanding of the nineteenth century past. He was a printer, and like others of his craft, he wandered, but not without purpose or plan. Banished from Baden, Germany in 1848, he travelled to the United States where his republican sentiments were to cost him dearly: he volunteered to fight in the Mexican war where, at the battle of Buena Vista, he was disfigured for life. After the war Ungling's itinerary took him from Maine to Louisiana. As a journeyman typographer he established the first German newspaper in San Francisco and helped to build a theatrical company in Cincinnati. While he never remained in one location long enough to call it his home, his many friends remembered him as a man of culture and wit, warmth and talent: "He could spin a yarn, write a poem, make a speech, sing a song, bring a melody from a guitar, or tip a glass of lager bier with unequalled spirit and cosmopolitan politeness." He was indeed, in F.B. Smith's words, a most "uncommon common man." *2

Movement was thus central to this nineteenth century craftsman's existence, but so too were political activism obviously cast in the mould of "radical democracy" and a penchant for social and cultural

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involvement. How do we get beyond these parameters of one man's life, necessarily fragmented and lacking in substantive detail, to a more rigorous understanding of the historical presence of this skilled workingman? We can begin, I would like to suggest, by regarding Mr. Ungling as the logical culmination of centuries of artisan existence. Steeped in age-old traditions, embedded in structures and modes of thought linking the ancient and modern worlds, his death, in Detroit in 1859, could well be mourned by the artistic stoncutters of the Babylonian epoch, etching their perception of self-worth in monuments of lasting beauty, or by the Clydeside engineers of 1971, fighting to retain the remnants of a craft position in the face of overwhelming antagonistic odds; in the former lay Ungling's historical roots of pride of workmanship, and in the latter his historical destiny of strife and struggle.

We must see Ungling in this light for it is the continuity of the artisan's being which initially attracts attention; one senses a ubiquitousness rare in historical inquiry. Biblical texts strongly suggest the importance of the craftsman in the political economy of the world of the Old Testament; a vital connection among artisan, community and temple emerges from a reading of the Code of Hammurabi. Moving closer to the modern era, we find the handicraftsman of medieval Europe, as town burgher or prominent guildsman, ever-present. But it is with the Industrial Revolution, centred in the England of 1750-1850, that the craftsman attains his zenith of historical visibility. There, standing 'at the edge of the remembered nineteenth century world,' in the midst of "that rich, shadowy Dickensian understory of ...toil, high aspiration, self-education, impecuniosity, eccentricity, and sub-parliamentary political activity," we glimpse the artisan as a forceful historical actor.

Within this basic continuity the episodic and the particular loom large. Drawn to the momentous and the eventful, historians have gravitated to the craftsman's prominence as a radical dissident: his participation in socio-political upheaval has been a convenient phenomenon upon which to focus historical study. An early epic account of the seizure of Munster by anabaptist tradesmen appropriately sets the stage for the historiographical treatment of the radical artisan. In Samuel Rowland's *Hell's Broke Loose* (1605), a simple tailor named Leyden, later to be crowned King, exhorts his fellows to

*turne the world cleane upside down, (mad slaves)*

*So to be talked of, when in our graves.*

Similar cries would pierce the streets of Paris in the period leading up to the Year IV and Thermidor; the harbours of colonial America would rock with equally vibrant exclamations in the turbulent months
of the revolutionary agitations of the eighteenth century\(^9\); and in English hamlets of the West Riding in E.P. Thompson's "opaque years" of 1811-12, 1816-17 and 1819, stifled whispers conveyed the same sense of urgency. \(^{10}\) As sans-culotte, son of liberty or luddite, the artisan continued the tradition of Leyden.

Social and political radicalism, while distinctive, did not, however, encompass the totality of the artisan's historical presence. This activism was part and parcel of a larger context, a matrix of institutions, ideologies and traditions which, taken together, define the contours of a singular culture. It is this culture, and its product, the artisan as a unique historical personality, which is so often obscured by considering the craftsman only in the context of his involvement in movements of political and/or social opposition.

Culture is, to be sure, an ambiguous concept. This was not, however, always understood to be the case. Indeed, the nineteenth century, as Brian Stock has recently argued, viewing Kultur from the safety and confines of the 'great tradition', had fairly precise standards—those of the European nation states—against which to measure cultural activity and products. \(^{11}\) The twentieth century, prodded towards a more subtle analysis of cultural reality by the anthropological writings of Melville J. Herskovits, Sidney Mintz and, more recently, Claude Levi-Strauss and his structuralist entourage, has broadened the conception of culture significantly. \(^{12}\) Once regarded as highly visible and articulated, the offspring of refinement and gentility, culture has now come to be perceived more eclectically with the consequence that the culture of the menu peuple is now considered more sympathetically.

At the foundation of this recent sensitivity towards the culture of the lower orders stands an acute awareness of the importance of material culture—sustenance, clothing, furnishings, homes, neighbourhoods, environment, diet, etc.—in the unfolding of everyday life. Henri Lefebvre writes:

*As a compendium of seemingly unimportant activities and products and exhibits other than natural, everyday life is more than something that eludes natural, divine and human myths. Could it represent a lower sphere of meaning, a place where creative energy is stored in readiness for new creations? A place that can be reduced neither to philosophical objective definitions nor to objective representations of classified objects, such as clothing, nourishment, furnishings, etc. because it is more and other than these? It is not a chasm, a barrier or a buffer but a field and a half-way house, a halting place and a spring-board, a moment made on
moments (desires, labours, pleasures—products and achievements—passivity and creativity—means and ends—etc.), the dialectical interaction that is the inevitable starting point for the realization of the possible.  

Similarly, Mintz, who regards culture as “patterns of socially learned behaviour expressed in artifacts, languages, traditions, values and the like,” is most emphatic in his assertion that culture transcends the lifelessness of this mere “collection of habits, superstitions and artifacts. Instead,” writes Mintz, “we see that culture is used; and that any analysis of its use immediately brings into view the arrangements of persons in social groups, for whom cultural forms confirm, reinforce, maintain, change, or deny particular arrangements of status, power and identity.”

In this, then, resides the critical contribution of the widening of our conception of culture, for in viewing culture as a resource and society as the arena in which that resource is utilized, we are necessarily led to a refinement of our conception of the “levels” at which culture operates, and the “spheres” which it affects. In short, the relationships, puzzling and intricate, among class and culture, race and culture and poverty and culture—to name but three important combinations—become intelligible, as do other interconnections among institutions, behaviour and historical processes. The “invisible cultures” and “limited identities” of the masses of people become, for the historian, less obscure as well as more meaningful and accessible. Any attempt to grasp the artisan’s historical significance and presence, demands such an approach.

Three distinct, but interrelated, strands coalesce to delineate the character of artisan culture: the rituals and traditions associated with the life and inner workings of the shop floor; a cluster of ideas and attitudes that set the skilled craftsman apart from other social groups; and, finally, various institutional forms in which ritual, tradition, ideology and attitude expressed themselves concretely.

Perhaps the most vigorous and resilient aspects of the craft culture were the traditions and rituals associated with the work place:

There were traditions, customs, and usages interwoven with, and indeed in a great measure constituting, the inner and social life of workshops, a knowledge of which is as essential to the comfort of those whose lot is cast amongst them as technical proficiency is necessary to obtaining or retaining employment. To these unwritten, but perfectly understood and all-powerful laws of work-shop life, all working men—whatever may be their private opinion—must in
some degree bow. The social phase of life in a workshop —the phase embodied in the customs and traditions of the 'trade'—is generally the first into which the beginner is initiated.18

One need only mention Saint Monday18, ‘keeping nix’20 and tramping21 to point to the pervasiveness and richness of artisan culture. The Wheelwright’s Shop was more than one man’s perception of the buoyancy of craft customs and trade practices: it testified to the presence of a specific ‘shop culture’, seemingly immune to the incursions of industrial capitalist discipline and work structures.22 As late as 1904, after Taylorism and other managerial ideologies aimed at rationalizing the work process had made their appearance, Carroll D. Wright could write of the foundry business:

The customs of the trade...do not always vanish with the omission of any recognition of 'the standard day's work' in wage agreements. Nor can it be expected that the entire membership of an organization will at once respond to the removal of limitations on output by a national convention of that organization. Trade customs, shop practices, grow; they become as much a part of the man as his skill as a molder...23

The shop floor was not, however, the only environment in which the traditions and rituals of the skilled craftsman thrived. In neighbourhood streets and common pastures the artisan celebrated his cultural traditions with festival and parade, ceremonial gathering and trade procession. As strong liquor liberated his inhibitions, the tradesman often broke violently from the fragile confines of deference and piety so characteristic of pre-capitalist, traditional social relations24, or the rigid distinctions which hounded his every turn in the more impersonal world of modern capitalism. In the London of Francis Place or the Boston of Benjamin Franklin, for instance, Guy Fawkes Day became the date on which pent-up frustrations and hostility towards "social betters" manifested themselves in street brawls, bonfires and brash demands. Established authority seemed to hold little sway amidst chants to

Pray remember the fifth of November,
Gunpowder, Treason and Plot.
I know no reason, why Gunpowder treason
Should ever be forgot,
A stick and a stake, for King George's sake
A stick and a stump for old Oliver's rump
So pray remember the bonfire.25
Eastertime too, witnessed similar scenes. Samuel Bamford’s recollections of the election of the “Lord Mayor of Middleton” reinforce our conception of the festive parade as a mockery of constituted authority. A drunken tradesman was hoisted upon an armchair, paraded through the streets, the crowd shrieking and gloating to the tune of “Milord wants his dues.” All householders were then forcibly persuaded to contribute to a common booty, later to be divided up amongst the participants. Those resisting the mock ceremony learned to act with more diplomacy for the next morning, as tradesmen and apprentices staggered to their benches, constables could be heard to demand “who smashed such a window... who stole this body’s can... who broke that body’s mug?” Property and authority were shorn of much of their sacredness on occasions such as these.

But the craftsman did not “live” his culture only through the festive gathering or the boisterous mock ceremony. If the street were the scene of many a ludicrous procession, the tavern was an equally conducive milieu in which to express the culture of the skilled. There, on many a warm summer night or brisk winter evening, respectable workingmen would gather to enjoy conversation over a pint of ale or a leisurely pipe. Often, without warning, the parlour doors would be thrown open and the tradesmen would break into song, an open expression, once again, of their contempt for the confinements of deference and class subordination. Revelling in the ribald and the risqué, apprentice and master, hands clapping or rapping the table, often ended a chorus with a blustering refrain. Francis Place recalled one such distasteful phrase, regularly bellowed from his father’s public house:

*And for which I am sure she’ll go to Hell
For she makes me fuck her in church time.*

For this was a male culture, and it was often at woman’s expense that the artisan articulated his implicit contempt for a genteel aristocracy or a pious bourgeoisie.

All of this is not meant to imply that drunken revels, boisterous festivities and a measure of crudeness, willingly flung in the face of “social betters”, subsumed the artisan’s culture. Parades could, of course, be moments of sober and serious commitment, as were the ratification processions in Philadelphia and New York in 1788. In them, the tradesmen voiced their political and social ideals, but there also they refused to bend against their own evaluation of their self-worth, as the bricklayers, with their motto “both buildings and rulers are the works of our hands” made abundantly clear. And taverns, we should remember, were much more than dispersers of good brew; in them many an illicit union, many a revolutionary conspiracy, were
hatched. Political and social involvement, and the sentiments and world view upon which they rested, flowed into and out of the craftsman’s culture of everyday life.

The artisan’s distaste for the inequities of the social order did not only surface in the obliqueness of ceremony and song. It also assumed an ideological flavour, as our earlier discussion of the political activism of the craftsman suggests. The tradition of democracy, as Gwyn Williams has argued, lay deep in the soil of pre-capitalist social and economic formations; it was the artisan who first cultivated its roots.

In England the continuity of the democratic heritage articulated itself in the London Corresponding Society, founded in 1792, where the “leading” of the craftsmen was “that the number of our members be unlimited” and in the Chartist upheavals of the 1830’s and 1840’s. Across the Atlantic it was the skilled workingman’s staunch republicanism that coloured labour’s struggles throughout the course of the nineteenth century. Yet even in America, where mobility and economic opportunity seemingly blurred distinctions between classes, the craft workers’ republicanism was outpaced by their democratic fervour. Seth Luther announced

> with unfeigned pleasure, that the Boston shipwrights, caulkers and gravers, never have asked or received, nor never will ask or receive mercy from aristocrats, be they merchants, manufacturers, or any other Republican TYRANTS. 37

“So much for equality in a republican country,” Luther thundered as he chastized monopolists, aristocrats, Tories and traitors: all conveniently classified under the general rubric, ‘The Higher Orders’. Wherever the migrations of the eighteenth and nineteenth centuries brought the skilled craftsman, this heritage of democracy continued to thrive.

This struggle against “The Higher Orders” was complemented by the inner strivings of the skilled workingman for his own self-improvement. Among no social stratum were the doctrines of self-help and self-education so passionately embraced: Samuel Smiles, it is clear, spoke to an audience of artisans, tradesmen and respectable workingmen. But the craftsman’s penchant for self-elevation was mediated by his collectivist approach to social phenomena. The emblem of the Amalgamated Society of Engineers, for instance, exhorted its membership to be industrious, but the path to this end lay along the road of unity. Mutual aid, not laissez-faire, structured the skilled mechanic’s attempts at and conception of self-advancement.

A final aspect of this matrix of ideological orientations was the
craftsman's attachment to respectability, the social assessment of his worth. Cobbett noted the indignation with which working people, "the real strength, and all the resources of the country," heard themselves referred to as "the Populace, the Rabble, the Mob...." For Francis Place, respectability was the essential defence of the labouring classes. It was "a matter of the greatest importance to every working man, for so long as he is able to keep himself up in this particular, he will have resolution to struggle with...his adverse circumstances. No workingman, journeyman tradesman is ever wholly ruined until hope has abandoned him." And Thomas Carlyle insisted that in the workingman's persistent opposition to injustice lay "something infinitely respectable." As Eugene Genovese has commented in another context:

Only those who romanticize—and therefore do not respect—the laboring classes would fail to understand their deep commitment to 'law and order'....As Machiavelli so brilliantly revealed, most people refuse to believe in anything they have not experienced. Such negativity must be understood as a challenge to demonstrate that a better, firmer, more just social order can replace the one to be torn down. But this innate conservatism, which rests on a wisdom rooted in much experience of the disasters that accompany the efforts of well-meaning fools, can be transformed into a powerful force as a demand for a responsible and constructive alternative to a tenaciously held security. And at the least, it implies a series of expectations, which when not met can produce stunning out-breaks of irrational violence.

Respectability thus reinforced the craftsman's sense of self-worth, assumed a tactical importance in the effort to avoid destitution and underlay the skilled workingman's passion for political involvement and democratic social relations.

These attitudes and ideas found expression in numerous nineteenth century social and cultural institutions and movements. In the halls of friendly societies and mechanics' institutes artisans and their journeymen practiced their creeds of self-help, self-education and mutual aid. Adopting the ritual and regalia of earlier guild structures, often functioning as illicit trade bodies in the early years of the century, the fraternal order attracted skilled craftsmen in droves: in Sheffield one investigator found that in 1840 seven prominent societies embraced members of 79 trades, the largest group being, understandably enough, 276 cutlers. J.M. Baemreither argued, in 1889, that friendly societies were "increasing the cohesion of the working class, and weld-
ing together elements—which, taken separately, are destitute of strength or influence—into a social power, by creating a union based upon brotherly support.”

The Mechanics' Institute, pursuing the diffusion of useful knowledge, served a similar function and attracted a like constituency, “the superior order of the working class”.

While friendly society and mechanics' institute also embraced the claim to respectability, it was another social movement which gave fuller expression to this realm of artisan self-perception. With the transition from traditional social relations, rooted in the pre-capitalist world, to the more disciplined structures of capitalist society, the drink question assumed an unprecedented importance. Throughout the nineteenth century employers and crusading zealots from the nebulous “middle classes” led an attack on the “demon rum”. But the skilled workingman also joined the temperance cause, albeit for different reasons: a drunkard was of little value to himself, his family or his class. The London Working Men's Association saw its aim as drawing “into one bond of UNITY the intelligent and influential portion of the working classes in town and country”; as such it excluded the “drunken and immoral” from its ranks.

As Chartist, Knight of Labor, Greenbacker or Socialist, the nineteenth century workingman rejected inebriation: in Lynn, Massachusetts “rebel mechanics”—vigorous critics of capitalist exploitation, degradation and moral injustice—practiced an austere temperance. Yet the craftsman was seldom a prohibitionist; drink was rarely seen as the social problem, and the “cold water cause” was often seen as a means to a larger end.

The larger end which demanded amelioration was the debase-ment of the craft workers' autonomy, the growing incursions upon custom and tradition which industrial capitalism fostered. Threatened by economic and social change the artisan experienced, throughout the course of the eighteenth and nineteenth centuries, a profound disloca-tion: control over the work process, once most emphatically his, seemed about to pass to other hands as rationalization, skill dilution and task simplification eroded older conceptions of work and its practitioners. In the face of such a relentless onslaught the vibrancy of the artisan's culture assumed an increasing ambivalence. Fraternal orders and mechanics' institutes, self-help and mutual-aid, movements for moral reformation and the richness of the associational life of workshop, tavern and neighbourhood—these were the institutions, ideologies and cultural forms of a world seemingly passed by. With industrial capitalism firmly in the saddle, and its disciplines and structures exercising an increasing hegemony over life on and off the shop floor, such forces and modes of thought reflected a certain obsoles-cence. Were the artisan and some measure of his culture to survive, a
It was the embattled craftsman, then, who created the labour movement in an attempt to stave off the inevitable destruction of his trade and his life. It has become a standard axiom of an emerging social history of the working class that the artisan, not the debased proletarian, fathered the labour movement. As a class for itself, the working class was born, not in the factory, but in the workshop. When Marx "consider[ed] the first outbreaks of the French proletariat", he focused attention upon the canuts of Lyon, highly skilled workers whose motto "Live Working or Die Fighting" foreshadowed the spectre of international class warfare. In the strikes of the July monarchy, Peter Stearns found a preponderance of artisans, and Charles Tilly's and Edward Shorter's monumental compilation of data on strikes in France over the last one hundred and fifty years establishes the leading role of skilled craftsmen in the early struggles of the working class.

Outside of France a similar tendency prevailed. In England, where the working class was first 'made', no stratum exerted as powerful an influence on the developing trade union movement as the skilled mechanic: historians as divergent in their views and allegiances as E.P Thompson, Sidney and Beatrice Webb, A.E. Musson and Henry Pelting are in agreement on this point. Canada and the United States experienced the same phenomenon, although its historical treatment remains relatively undeveloped. And in a study of the formative years of the Jewish workers' movement in Tsarist Russia, Ezra Mendelsohn concluded that "by pioneering in labor organization within the Russian Empire, the Jewish workers were doing precisely what their fellow artisans had done all over Europe... it was the craftsmen who were the first to organize trade unions, leaving the factory workers behind." Where industrial capitalism left its imprint, the craftsman obligingly left his: a union forged in his image, dedicated to his interests.

But what did the craftsman bring to the labour movement? Was the artisan, so dominated by concepts of thrift, sobriety, self-help and respectability, capable of building a movement of opposition to industrial capitalism? Or, rather, would he acquiesce in what already seemed the accepted and dominant ethos of his "superiors"? Could the craftsman, the privileged and pampered plebian aristocrat, take up the cudgels for his class, as a whole, or would self-protection, and its consequent exclusionary view of other, less fortunate strata of the working class, emerge as the dominant thrust of the new movement? In short, the question as to the artisans' class allegiance, petty-bourgeois or proletarian, immediately poses itself in any analytical treatment of the skilled craftsman's contribution to trade unionism.

Theoreticians of trade unionism, often engaged in an explicit de-
bate with the ghost of Karl Marx, have generally laid stress, as Frank Tannenbaum's sub-title proclaimed, on the conservative functions of trade unionism. John R. Commons and his associates popularized a conception of the labour movement as an instinctively defensive and conservative response to transformations in the structure of markets. And V.I. Lenin, whose credentials as an astute commentator on working-class organization need not be questioned here, saw fit to pass this often cited judgement:

*The history of all countries shows that the working class, exclusively by its own efforts, is able to develop only trade union consciousness, i.e., the conviction that it is necessary to combine in unions, fight the employers, and strive to compel the government to pass necessary labour legislation, etc. The theory of socialism, however, grew out of the philosophic, historical, and economic theories elaborated by educated representatives of the propertied classes, by intellectuals.*

If the artisan was indeed the architect of the early union movement, as we have argued, such views do not speak well for his potential as a radical spokesman for the class that has often been seen as the vanguard of revolutionary social change. Moreover, a deeply entrenched historiographical interpretation of the craftsman's unique social and political position regards the skilled workers of the late nineteenth century as an "aristocracy of labour." Given the divisions and gradations which have characterized the working class as a whole since the early nineteenth century, such an analysis is not entirely unjustified. As early as 1858 Engels wrote Marx that "the English proletariat is becoming more and more bourgeois, so that this most bourgeois of nations is apparently aiming ultimately at the possession of a bourgeois aristocracy and a bourgeois proletariat as well as a bourgeoisie." By 1892 Engels had extended his argument concerning the English experience to America:

*Your great obstacle in America, it seems to me lies in the exceptional position of the native workers. Up to 1848 one could only speak of the permanent native working class as an exception: the small beginnings of it in the cities of the East always had still the hope of becoming farmers or bourgeois. Now a working class has developed and also to a great extent organized itself on trade union lines. But it still takes up an aristocratic attitude and whenever possible leaves the badly paid occupations to the immigrants, of whom only a small section enter the aristocratic trade unions.*
Lenin, ever the polemicist, utilized a language and a tone more vitriolic:

*The industrial workers cannot fulfil their world-historical mission of liberating humanity from the yoke of capital and from wars if they isolate themselves in narrow, craft, narrow trade union interests, and self-contentedly restrict themselves to improving their sometimes tolerable petty-bourgeois position. This is exactly what occurs in many advanced countries among the 'aristocracy of labour'...which, in fact, represents the worst enemies of socialism, the betrayal of socialism, the petty-bourgeois chauvinists, the agents of the bourgeoisie in the labour movement.*

A stronger condemnation could not have been hurled at the skilled artisan: he stood indicted as the cutting edge of the embourgeoisement of the working class that orthodox Marxists found so horrible.

Engels' and Lenin's references to a "labour aristocracy" were not figments of an historical imagination conjured up to "explain" the lack of revolutionary upheaval in the late nineteenth century. Edward Thompson has pointed to the existence and recognition of this phenomenon as early as the England of the 1830's. The old elite of the years 1800-1850—master artisans whose self-perception of their worth placed them on a par with professionals, clerks and other "blackcoated workers"—gave way to a new stratum—centred in the industries of modern capitalism: iron foundries, metal trades, precision production engineering—with specialised skills, higher wages, greater job control and an acute consciousness of their differentiation from the masses of factory workers. Carlyle, in 1839, Mayhew, in 1851, and Thomas Wright, in 1873, all drew attention to the distinctions between artisans and the more casual segments of the working poor. Royden Harrison, reiterating Hobsbawn's earlier contention, has argued that

*the concept of a labour aristocracy is not an invention or discovery of Marx or Engels, but almost a commonplace of mid-Victorian socio-economic literature. The distinctive institutions of mid-Victorian labour become unintelligible without reference to it, and the story of working class politics in the third quarter of the century is largely about the activities and aspirations of this stratum.*

While continuities and discontinuities characterized specific aspects of the skilled craftsman's existence throughout the course of the nineteenth century, the "labour aristocracy" clearly had a long and vital history.
Recognition of the "labour aristocracy's" historical reality is not, however, tantamount, to an uncritical acceptance of the polemics of Lenin or Engels. It is possible, indeed I would argue necessary, to recognize that however much the skilled craftsman's involvement in the labour movement stemmed from his desire to protect a past status of privilege and security, that, in and of itself, was far from the whole story. The skilled and respectable mechanics who built the labour movement did, to be sure, often form unions that excluded deprived segments of the working class;\textsuperscript{73} true enough, the craftsman, comfortable in his staid trade union, often manifested an intense jingoism instead of proletarian internationalism;\textsuperscript{74} and oftentimes the artisans' penchant for self-help and respectability cultivated accommodations with an oppressive order, rather than rebellion against exploitation and injustice.\textsuperscript{76} Dan Tobin's contemptuous vision of the unorganized worker—"rubbish" at labour's door—on the eve of the emergence of the C.I.O. harkened back to many of the practices and much of the world view of the nineteenth century craftsman.\textsuperscript{76}

But it is the other side of the historical record that renders the traditional pejorative conception of the "labour aristocracy" so inadequate. For it was the skilled workingman, the intellectual and social elite of the working class, that was most likely to manifest political militancy and radicalism, while the debauched victims of the lower classes displayed apathy or conservatism.\textsuperscript{77}

In the United States, Ira Steward, a machinist in an age when that occupation denoted skill of the highest order, articulated a political economy of the working classes that, according to David Montgomery, rivalled Marxism in its utter repudiation of the homilies of laissez-faire.\textsuperscript{78} And in 1885 the Manchester Guardian argued that Socialism had "never been able to touch the miserable poor, and had always been most successful in converting the well-to-do and intelligent artisan."\textsuperscript{79} Moreover, cognizance of their own skill and elevated status within the hierarchy of the working class did not necessarily inhibit the skilled craftsman from assuming the role of spokesman for the unorganized and unskilled: Tom Mann and Peter McGuire made this all too clear in the later decades of the nineteenth century as they stood behind the drive of a forceful 'new unionism'.\textsuperscript{80}

The rise of the Land and Labour League in England in 1870 demonstrated the "labour aristocracy's" capabilities as a vigorous defender of all proletarian interests. On Good Friday, 1870, members of the League, demonstrating against a plight somewhat removed from their own personal interests, unemployment, wore "broad scarlet-sashes, not over the shoulders, but around the waist, in the exact pattern current among the sans-culottes of the first French Revolution,
and, in a further imitation of that class, poles were born aloft with the
emblematical caps of liberty.” No hint of accommodationist politics
surfaced in the League’s position on monarchy:

Men—decent, steady artisans—...speaking amid applauding
circles of shop mates, wished that the whole tribe of
Royalty were under the sod; while women, mothers them­selves, prayed that its women might be made unfruitful, so
that the race of royal paupers might not be increased.*

And we should not forget that it was from the craft tradition—among
the metal tradesmen of the first British shop stewards’ movement and
the skilled machinists of the seemingly “class collaborationist” A.F. of
L.—that the contours of an Anglo-American thrust for the workers’
control in the World War I years emanated.83

All of this should not surprise us a great deal. For the artisan, as
R.Q. Gray has reminded us, was inescapably trapped in the realities
and harshness of a working-class existence: despite his rhetoric of
thrift, self-help and respectability, his values were always mediated by
the resilient traditions of mutual aid and solidarity.84 Antonio
Gramsci’s conception of the cultural domination of the “hegemonic
class”, so fruitfully applied to the American slave experience by
Eugene Genovese,85 proves invaluable as an explanatory construct
regarding this historical phenomenon:

Self-deception can be an adequate explanation for a few
individuals taken separately, or even for groups of a certain
size, but it is not adequate when the contrast occurs in the
life of the great masses. In these cases the contrast between
thought and action cannot but be the expression of pro­founder contrasts of a social historical order. It signifies
that the social group in question may indeed have its own
conception of the world, even if only embryonic; a concep­tion which manifests itself in action, but only occasionally
and in flashes—when, that is, the group is acting as an
organic totality. But this same group has, for reasons of
submission and intellectual subordination, adopted a con­ception which is not its own but is borrowed from another
group; and it affirms this conception verbally and believes
itself to be following it, because this is the conception which
it follows in “normal times”—that is, when its conduct is
not independent and autonomous, but submissive and
subordinate.86

Thus, the artisan, as a segment of an oppressed class, inevitably
internalized much of the dominant ethos of the individualistic creed of
the rising bourgeoisie. Yet class antagonisms surfaced, and indeed came to the forefront, through the emergence of a "corporate class consciousness"; the simultaneous development of specific class institutions (such as trade/craft unions) and a sense of class identity formulated under the guise of the goals, aspirations and language hegemonically appropriated from the dominant class.\footnote{In this context, the shibboleth petty bourgeois, so promiscuously flung at the skilled craftsman, retains little force. "Minds which thirst for [such] a tidy platonism," E.P. Thompson has aptly written, "very soon become impatient with actual history."} In this context,

But the "labour aristocracy's" organic relationship with the labour movement was not only noteworthy for the social, political and economic doctrines transmitted to the early unions. As we have attempted to make explicit, the artisan presence was just as much a cultural, as it was an economic or political, phenomenon. The labour movement, so influenced by the skilled craftsman, could not but reflect this: creeds of self-help, self-education and respectability gathered new strengths in the union hall; pleas for moral reformation and social change constantly flowed from the press and podiums of the emerging movement; the friendly societies' role as dispenser of working-class philanthropy was quietly usurped by the fledgling craft bodies; and nowhere did the traditions of mutuality, solidarity and egalitarianism rebound with such fervor. The \textit{Industrial Banner}, a militant voice of Canadian labour at the turn of the century, stated what appeared to be obvious to many of the participants and observers of a growing union movement:

\begin{quote}
The labor movement is a new Christianity, for it is a Christianizing industry. It is a new Democracy, for it is democratizing privilege and injustice out of the world of business. It is a new philanthropy, for it is humanizing the relation of employer and employee, buyer and seller. It is a new political economy, for the greatest destroyer of wealth in the modern world is wealth, and the labor movement, by striving to put all to work and open to all the riches of nature hitherto locked up, shut down, or reserved for exclusive exploitation, is creating a true wealth beyond all the dreams of avarice.\footnote{Trade unions, too often perceived as mere institutions of economic self-interest, had inherited the rich and vibrant culture of the artisan.}
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Trade unions, too often perceived as mere institutions of economic self-interest, had inherited the rich and vibrant culture of the artisan. So it was that the labour movement became the vehicle in which the craft culture rode into the modern epoch. It was, above all else, an eclectic culture: defined in the broadest of social terms, it delineated a particular way of life, certain values and structures of feeling, and
specific institutions. Nurtured within the social structures and relationships of a traditional, pre-capitalist world, and expressive of so much of the moral economy of that historic context, the craft culture faced the relentless onslaught of industrial capitalism and adapted in complex and diverse ways to the new imperatives of capitalist society. Put simply, the artisan’s culture had come to reflect, by the late nineteenth century, residual strains which harkened back to life and leisure in an age untramelled by the rigours of capitalist industry, as well as emergent strains, articulating a cognizance of the capitalist transformation which was both so destructive and so inevitable.

This blending of residual and emergent qualities, coupled with the essential ambivalence willed to working-class culture and consciousness by an oppressed class’ hegemonic relationship to the dominant class, go a long way towards discrediting the view, so common among labour historians, that the craft tradition was capable of generating only retrogressive struggles. To quote Edward Thompson once more:

The defense of threatened rights or usages is not necessarily retrospective in any nostalgic sense. Most radical criticism of society, and especially of capitalist society with its repeated rationalizations, starts from such a sense of being threatened. The Luddites of 1811 were defending craft skills and the Clydeside engineers of 1917 or 1971 were defending established craft traditions....For we live in society just as we live in our flesh. And it is within a more precise view of society that discriminations of value must usually begin. For if capitalism is the basic economic process of four centuries of history, there has been evidence throughout of human processes that are alternatives to capitalism. We have to go on to ask: what form could a human protest take against an on-going, all-triumphant economic process unless as “retrospect?”

Thompson’s argument is all the more compelling when one considers that the very defences of threatened craftsmen (use values versus money or market values, the primacy of human, as opposed to impersonal, loyalties, and of the idealized community of interests in contradistinction to a ruthless competition) are the promises of the socialist order.

The artisan’s culture has been the focal point of this analysis for, unlike many aspects of the craftsman’s existence, it exhibited a basic continuity; much of the craft tradition lives today, although it has been severely emasculated by life in the bowels of modern capitalism. Yet the very nature of this introduction, shattering basic historical unities
of national and regional context, period and chronology, will under­standably upset many minds, particularly those who crave the precision of more orthodox historical inquiry. We have sought, in Levi- Strauss' words, "to enlarge a specific experience to the dimensions of a more general one, [thereby making it]...accessible as experience to men of another country or another epoch." Our discussion has thus focused on "description", albeit of a "thick", or ethnographic nature, but for the historian this is not enough.

We must, if we desire to capture a more precise measure of the craftsman's presence, turn to the local setting. As Herbert Gutman and many others have stressed, the nineteenth century workingman was an intensely local being. "Popular history," argues Richard Cobb, who has written it at its best, "can be studied with profit only in very limited, regional terms." (And, as Cobb, in concert with Louis Chevalier, E.P. Thompson and Eugene Genovese, would also be quick to assert, in a tone most vehement, if not vicious, it cannot be measured, counted or quantified. "I have measured out my life with coffee spoons," is Prufrock's sad refrain. Should it define the parameters of the social historian's vision and method?)

It is, then, in the local setting that the finer distinctions among the master artisan of the traditional or pre-capitalist world, the craftsman of the simple market society preceding industrial capitalism's entrenchment and the highly skilled mechanic of modern industry, often labelled labour's "aristocrat", can be portrayed in detail; there, too, in specific communities and on specific shop and factory floors, we can glimpse the residual and the emergent, the old and the new, and assess their contributions to the day-to-day struggles of the workingman. Social change and transformation, critical categories of historical analysis which may have been blurred by our treatment of the continuities of the craftsman's existence are also best examined in a local context. We should express no surprise, therefore, that the most fruitful studies of the nineteenth century skilled craftsman—and here one thinks immediately of the work of David Montgomery, William Sewell, Bruce Laurie, Eric Hopkins, Greg Kealey and John Foster—have been drawn on the canvas of the community study.

It is hence appropriate that this paper end with an exhortation—perhaps plea is a more fitting term—rather than the customary conclusion. For what is needed in Canadian historiography is a sensitive appreciation of the social and cultural lives of men and women in the obscure and obscured settings of the past. Beginnings have been made, but they are clearly inadequate. For the historian who will probe local sources with diligence and imagination the potential and promise of a richer history slowly unfolds. Then, and only then, will the many un-
known Karl Unglings, whose social and cultural legacy to the modern world has yet to be explored or exploited, come to occupy the place in our history which they so clearly deserve.

FOOTNOTES

1 Our fortune in knowing the following fragments of Ungling's life was, as is so often the case, his misfortune. Death, not his life itself, made this 'wandering printer' newsworthy and the Ohio Statesman wrote a lengthy obituary which was reproduced in the Hamilton Evening Times, Tuesday April 26, 1859, p. 2, the account upon which the following paragraph is based.


6 Smith, Radical Artisan, p. ix.


17 A rigorous distinction between ritual and tradition is likely to strain reality. A recent work, focussing explicitly on these phenomenon, defines ritual as “a collective observance or practice that assumes by repetition over time a distinct set of characteristics, a pattern.” Tradition is regarded as “knowledge or custom that is handed down from one generation to another,” See Alfred Young, “Pope’s Day, Tar and Feathering, and Cornet Joyce, jun.: From Ritual to Rebellion in Boston, 1745-1775,” (Unpublished draft, prepared for the Anglo-American Labor Historian’s Conference, Rutgers University, April 1973), p. i. I am deeply indebted to Mr. Young for allowing me access to his work, which promises to tell us much about the lives of common people in the midst of revolutionary change.


20 Keeping mix was the task, often assigned to young apprentices, of watching for authorities to allow other men to rest. Wright, *Habits and Customs*, pp. 84-85.


This argument has recently been forcefully presented in Natalie Zemon Davis, *Society and Culture in Early Modern France*, (Stanford 1975), pp. 97-123; and Robert W. Malcolmson, *Popular Recreations in English Society, 1700-1850*, (Cambridge 1973), pp. 75-88. Both sources, importantly, link the artisan involvement in such activity with that of other segments of the labouring poor.


38 Ibid., pp. 19, 26-27, 32.


41 Smiles' works—Self-Help (1859), Character (1871), Thrift (1875) and Duty (1887)—articulated much of the artisans' ideological orientation. See Asa Briggs, Victorian People: A Reassessment of Persons and Themes, 1851-1867, (Chicago 1970), ch. v.


44 Cited in Thale, ed., Autobiography of Place, p. xxii. A different approach to the problem is found in F.M. Leventhal, Respectable

44 Carlyle, Chartism, p. 23.


48 Baermeither, English Associations, pp. 428-429.


53 Harrison, Drink and the Victorians, ch. xvii.


The classic articulation of this conception remains Commons, “American Shoemakers,” pp. 39-84.


V. I. Lenin. On Britain: A Compilation, (New York 1934), Part III, quota-

69 For an insightful, if somewhat peripheral, comment on this phenomenon see David Lockwood, *The Blackcoated Worker: A Study in Class Consciousness*, (Fair Lawn, NJ. 1958), passim.


74 Historians have generally stressed the jingoism of the British craftsmen during the Boer War, but see Richard Price, *An Imperial War and the British Working Class*, (Toronto 1972), esp. ch. i, for a revisionist interpretation stressing the fundamental ambivalence of working class attitudes. For an argument on A. F. of L. accommodations to U. S. foreign policy see Ronald Radosh, *American Labor and United States Foreign Policy*, (New York 1969), esp. ch. iv-vi.

75 Leventhal, *Respectable Radical*, passim.


77 My dichotomization of the respectable and casual poor is likely somewhat strained, as David Montgomery has reminded me, and a reading of Cobb or Louis Chevalier would suggest. Nevertheless, I am struck by the distinctions between casual and respectable poor drawn by Gareth Stedman Jones. See his *Outcast London*, esp. pp. 337-349 and, more persuasive still, his article "Working Class Culture and Working Class Politics in London, 1870-1900: Notes on the Remaking of a Working Class," *Journal of Social History*, 7 (Summer 1974), pp. 460-508.


84 R. Q. Gray, "Styles of Life, the 'Labour Aristocracy' and Class Rela-

89 Industrial Banner, September 1910, p. 2.
92 On the residual/emergent synthesis, adopted from Raymond Williams, see Fink, "Class Conflict and Class Consciousness in the Gilded Age," p. 7.
95 Ibid., p. 36. Cf., Gramsci's conceptualization of "passive revolution" in Selections from the Prison Notebooks, esp. p. 106.
98 Geertz, "Thick Description" in The Interpretation of Cultures, pp. 3-30; and Louis Althusser's comments on "descriptive theory" in Lenin and Philosophy and Other Essays, (London 1971), pp. 132-133.
Throughout the course of this discussion I have employed the term 'pre-capitalist' with considerable hesitancy. While it has gained widespread acceptance, it is my opinion that it blurs historical development into categories which are somewhat artificial. I would like to suggest that C.B. Macpherson's periodization, employed artfully and non-mechanistically, offers a more precise and less ambiguous chronology: the customary or status society, corresponding roughly to what is often referred to as the "traditional" or the "pre-capitalist" world, in which society and production revolve around mutual obligations cast in a setting of hierarchical social relations and production for use, as opposed to production for exchange; the simple market society in which markets have emerged in terms of the production and distribution of goods, thereby upsetting the previous dominance of use values, but in which labour has not yet become a commodity; and, finally, the possessive market society, signalling the full-blown arrival of industrial capitalism, with labour simply one of many commodities governed by the cash-nexus. It is Macpherson's recognition of the transitional moment from the traditional to the fully modern world (the simple market society), which distinguishes his analysis; this is of critical importance in any discussion of the nineteenth century craftsman, I would suggest, for many such skilled workingmen spent their everyday lives in commercial environments which, while hardly "traditional", were not yet industrial. See C.B. Macpherson, *The Political Theory of Possessive Individualism*, (New York 1962), pp. 49-61.

The above discussion has perhaps erred in not stressing the new inputs into the craft culture flowing from advanced industrial capitalist relations. In this regard David Montgomery, "Workers' Control of Machine Production in the Nineteenth Century," forthcoming, *Labor History*, 1976, is an appropriate comment.