
UNIT 8 GROWTH OF CRAFT PRODUCTION IN EUROPE*

Structure

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8.0 OBJECTIVES

After going through this Unit, you shall be able to:

- understand the development of various crafts in medieval Europe and Asia,
- analyze the factors that propelled this development,
- examine the processes of production of some select crafts that emerged during this period,
- evaluate the organization of production and conditions of artisans in order to understand changes, if any, in their socio-economic status, and
- explain the structures of existing relations of production and processes of social differentiation.

8.1 INTRODUCTION

In **Unit 9** you will be introduced to the changing pattern of trade and commerce in Europe that not only linked various parts of Europe but also exhibited complexities of relations between Asia and Europe. The aim of this Unit is to unfold the context in which craft production flourished in medieval Europe. A focus on the geography of Europe and propelling factors will familiarize you with the changes that took place over a period of time and across regions. The available historical evidences reflect upon the

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several crafts that were in vogue. However, there were some crafts that came to demarcate specific areas and went on to transform the economic and organizational structures of production. An attempt will be made here to illustrate these aspects through case studies of craft production in textiles, glass, metallurgy, ship building and wine making.

The growth of various manufacturing units was as much rooted in available resources as in the usage of techniques, human resources and organizational skills to increase production. This Unit will provide details on these aspects through an analysis of the processes of production, organizational structures, policies and role of **Guilds** that were set-up in various parts of Europe.

8.2 CONTEXT AND UNDERLYING FACTORS

Medieval Europe was not a monolith. Between 7th and late 15th centuries it underwent multiple changes. From these changes one can identify the factors that provided the basis for craft production. On the basis of geographical features variegated regions could be identified within Europe. Europe had arable land in plenty along with natural resources like coal, iron and water. Being located in the middle of the land hemisphere, it is surrounded by water on three sides and had connectivity by sea with other parts of the world. However, climatic conditions varied in different regions. The main source of income was agriculture but its production was not same in all parts of Europe. For instance, Italy had scattered areas of fertile land and **Low Countries** had identical vegetation pattern.

The Political and economic organization of Europe has been described by historians as being defined by feudalism. However, its coercive mechanism defining and shaping rights and status of individuals connected with it were not identical everywhere. Land and available resources were the main source of income and trading activities were part of it. By the eleventh century, demographic changes were paralleled by growth of urban areas, stratification of society and changes in political and religious structures.

Carlo M. Cipolla in his analysis has explored factors of productions based on input in Europe during Medieval times. He has listed labour, capital and natural resources under it. During the period under study demographic patterns were bound to affect availability of labour. The growth in population from eleventh century meant that on the one hand there was demand for more commodities and on the other hand, labour was also available. In rural areas both skilled and unskilled labour was available and more women were employed as labour.

Alongside the growth of urban centres, existence of available rich class of consumers, capital and incentive for concentration of skilled artisans in production units was assured. It was more than evident in Italy where city-states became centres of Renaissance. Alfred Von Martin observed that bourgeoisie residing in city-states possessed wealth and intellect. John Schofield on the basis of archaeological evidences has shown that London was the centre for multiple craft activities. A donative inscription of Edward III dated 1364 mentioned the existence of twenty-seven crafts. These included brewers, drapers, dyers, fullers, gold smiths and iron mongers among others (Schofield, 1987:115). In Germany, rulers initiated establishment of town. Monastic burgs also developed around towns and in the country districts.

These urban centres became the hub of transactions facilitated by markets. Both traders and craftsmen were given privileges by local authorities for the growth of trade. Between the accession of Otto the Great to the death of Otto III (931-1002) twenty-nine new markets were set up in Germany through grants of privileges.

According to Carlo M. Cipolla, physical capital was represented in the production of goods which were either stored for future consumption or used for further production. Fixed capital was evident in the form of mills. The investment of money in construction of such units was made possible by dominant individuals representing political, religious and economic powers. The establishment of absolute monarchies in Spain, France and England in the fifteenth centuries created conditions for the sale of increased production and for safety of economic activities. The process was also facilitated by technological developments from sixth century. Water Mills and Wind Mills were used for increasing production. According to Marc Bloch, evidences pertaining to the use of water mills dates back to the third century but it was its extensive use in the medieval Europe that led to specialization of skill among artisans.

Europe was rich in natural resources. The expansion of agriculture was dependent on available labour and arable land. There was extensive use of land for rearing of sheep in all parts of Europe. The availability of wool provided an incentive to the textile industry. It was evident in the case of Spain, England, Italy and Low Countries. Initially, England exported wool. Water resources were also important in this trading activity. In England river Thames was the lifeline of trade and commerce. Inter-regional connections were made during the 'Age of Discovery'. Europe was also rich in mineral resources. However its use through mining was dependent on the usage of technology and skills.

8.3 NATURE OF CRAFT PRODUCTION

It is a historical fact that during medieval times in Europe there was growth of many crafts that utilized local and inter-local resources. There was use of multiple tools and technologies to refine and increase production. Many crafts flourished and continued to operate in rural areas, but by and large there was concentration of craft work in urban centres. In the following Sub-sections an attempt has been made to provide case studies of few crafts in order to reflect upon these changes over time and space.

8.3.1 Textiles

Cloth making in Europe can be traced back from the days of Roman Empire. In fact, every sheep rearing land produced cloth. Textile in Europe meant mainly woollen cloths which were required due to the weather condition. Every region had distinct features. For instance, Renaissance Italy developed skills in the field of dyeing and had an expertise in finishing of clothes. There was also setting up of large-scale woollen industry in southern Italy using local wool. In Low Countries, initially textiles were produced from the native raw material. This raw material was sourced from pastures of Artois, French Flanders and Hainault where sheep were reared. For dyeing, madder was obtained from France. Imported wool from England was also utilized in this textile industry.

In his study of woollen cloth industry of England, Lipson has made four observations:

- Raw material was raised at home.
- It was the most widespread of English manufactures as every town, village and hamlet was involved in it. Weaving was the main household occupation having bearing on the entire community.
- It was the first industry to be regulated by the state.
- Its history was connected with various stages of growth exhibiting domestic system, guild system and factory system.

It also remains a fact that textile industry had its low and high phases. There was decline in the twelfth century and growth of Flemish cloth industry was restricted by emergent English industry.

The Stages of Textile Manufacturing

- **Sorting** – The work commenced with carding of collected wool. It could be undertaken by unskilled workers as collected wool was beaten and washed.
- **Spinning** – The work in this stage was mostly done by women. It entailed carding of small staple through use of short metal hook attached in wooden instruments. Long staple wool was spun with the help of long metal teeth attached in wooden instruments. The wool was then oiled and spun into yarn. For this old distaff and spindle was used. The use of spinning wheel facilitated the process of spinning.
- **Weaving** – It was warpers who prepared the yarn for weaving. The threads of required number were sorted. These were wound onto the **Bobbin** for insertion in the shuttle with the help of **Spoolers**. Generally, warp thread and woof thread were spun separately. For production of broad cloth, loom was used. Work was undertaken by men who while sitting side by side would use double loom. There was also use of horizontal loom. For the weaving of narrow cloth, single loom was used.
- **Fulling** – Fulling was a difficult work mostly done in towns having easy access to water bodies. At this stage, cloth as trampled in **Trough**. The cloths thus washed were hung on a tenter, upright wooden frame for drying. Multiple clothes thus hung were fastened with tenterhooks. In Italy it emerged as main occupation for imported unfinished fabric of North. The process has been vividly described in the frescos of the house of Vettii and on the walls of a Fullonica. In the twelfth century fulling mills were invented in England and France. Instead of human labour water power was used. Under the new tilt hammer system, a revolving drum was attached to the spindle of a water wheel. When it moved then two wooden hammers were raised and dropped on the cloth. There was requirement of only one person to watch the process.
- **Finishing Process** – Fine quality of cloth was obtained through raising and shearing. While cloth was damp, teasels set in row on a wooden frame were used for raising the **Nap**. After drying of cloth, shearing was done. The use of shear grinder ensured the fine surface of cloth. The process was repeated several times to get smooth cloth. Thereafter, it was brushed, pressed and folded.
- **Dyeing** – It could be undertaken at any stage of production. It was much valued for determining the price and quality of product. The northwest region produced all kinds of dyes. Wood and madder were local products. Mediterranean region supplied bright red, kermes and alum (which was needed for fixing the dyes). The Tropical regions yielded red basil. Wood was used to produce black colour. Potash was imported from north Germany and the Baltic region. Its use was mandatory under existing regulations.

Dyeing was a skilled work as the worker needed to be familiar with properties of material to be used by him. He also needed to be familiar with quality and quantity of wool, dyes and mordents. He also needed to have knowledge about alum, setting of wool and treatment to be given to different qualities of wool. There were two crafts of dyeing. One specialized in wool and other in red and other clothes. The work was done with the help of large circular vats. The cloth was turned over with the help of poles by workers. Italians developed an expertise in this work.

8.3.2 Mining and Metallurgy

Medieval Europe was rich in mineral resources. Precious metals like gold and silver along with iron lay deposited in several parts of Europe. The tendency was to use and exhaust minerals existing near the surface. In the whole production process agriculture was valued and there was little interest in mining. In fact, except for mining of iron, a decline in mining of other metals was seen after the third century. The change was seen from tenth century onwards when minerals were mined for political, military, economic and cultural reasons. The rulers and nobles encouraged miners to search and mine mineral resources as they claimed share in the find. Otto the Great gave monetary concessions for mining activities.

The demand for iron grew over the period of time as it was required for manufacturing of tools, weapons, ships and gothic buildings. It led to inter-regional transactions. Miners moved from place to place and wherever iron was mined, small forges were set up. This trend was seen in France. It required little capital. Once natural resources like wood needed for charcoal were exhausted, miners moved to another place.

Coal digging in France, England, Scotland and Low Countries was evident during the thirteenth century. Miners would dig shallow pits to get coal. While quarrying was widespread, another method was also used. A kind of cave widened at the bottom having base a few feet below the surface was dug-up.

Shaft mining was practiced in Central Europe for obtaining silver in the thirteenth century. The normal procedure in silver bearing ore comprised puncturing of slopping field with dozens of pits. For draining of water primitive methods were used. Generally, water was taken out manually in leather buckets. Sometimes trenches were dug-up from the bottom of shaft having an opening in the valley. In the fourteenth century Bohemia long **Adits** were used. For pumping of water, machines driven by horses were also tried.

New methods were devised for smelting of ores and refining of metals. Manual labour was employed for washing, breaking and crushing of unrefined metal. Smelters used a variety of hearths, pots, ovens and furnaces for treating ores. Open hearths requiring little capital were in use. Thus the refining of ore having silver went through the process of washing, breaking, crushing and smelting. It was followed by the process of oxidation in cupelling hearth in order to remove lead. With the help of bellows, silver was further refined. During the thirteenth century, water driven wheels were set up at the silver mines of Trent for moving hammers and bellows.

In the succeeding century, three types of furnaces were used. These replaced the old bloomer forges. Among three most effective was 'Stuckofen'. It was widely used in Central Europe, eastern France and the Alpine districts. The height of this furnace was around ten feet. It consisted of a circular quadrangular shaft about two feet at the top and bottom of structure. In the middle, it measured five feet. This furnace increased the production. During this period more powerful drainage engines were made and better methods of ventilating underground passages were deployed. It was evident in Hungary and Saxony. The water from bottom of the deepest pit was pumped in three flights. Thereafter it was carried off down an adit. At each stage, a pump was set in motion by the rotation of a large horse driven wheel. For rotation of these wheels, animals were stationed along inclined shaft which sloped and twisted like screws.

The use of blast furnace increased the output of iron and bronze.

Bronze was a compound of tin and copper. For its preparation, moulds fixed or prepared in earth were used. The heated liquid was poured in these moulds. An identical method was used for casting iron. In furnace ore was kept for long period in contact with carbon at a very high temperature. It resulted in production of cast iron which was further subjected to treatment for decarburization. This was done through reheating under oxidizing condition. The finished product was useful for making of tools, weapons and armours.

8.3.3 Glass Industry

Glass is manufactured from melting and thereafter cooling of sand and wood. Europe had its knowledge since antiquity. Its use became widespread in the decoration of windows during the thirteenth century. It was the time when beautiful cathedrals were built in Italy, especially Rome. However, it became a widespread industry only in the

sixteenth century. The art of stained glass flourished between 1150 and 1500 CE. German Monk Teophilus in his text *On Diverse Arts* provided details on the making of stained glass. It entailed close study of glaziers and glass painters.

In the manufacturing stage when glass was still molten, certain powdered metals were added and liquid was flattened into sheet. For making of window, first the picture of proposed design was drawn on a board. Then various pieces of stained glass were assembled on the board. These were fitted into H-shaped strips of lead called cames. The panel was secured by placing each piece closely. Once the panel was ready it was inserted between each glass and lead cames for water proofing. The entire composition was stabilized with an iron frame and mounted on the window.

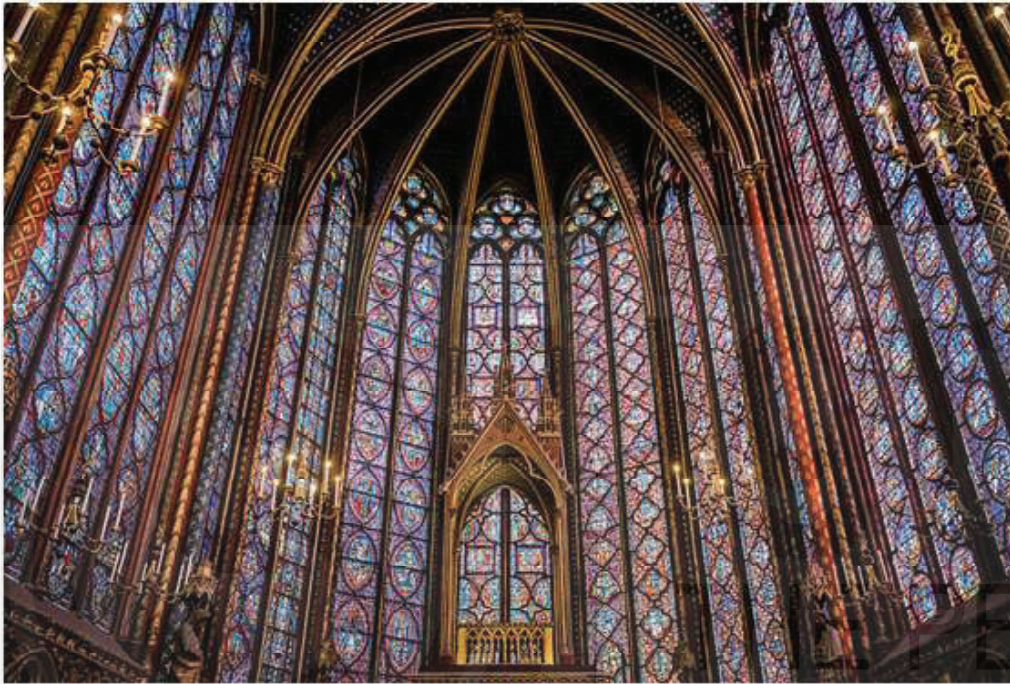


Figure 8.1: Sainte Chapelle Interior – Stained Glass

Credit: Oldmanisold

Source: https://en.wikipedia.org/wiki/French_Gothic_architecture#/media/File:Sainte_Chapelle_Interior_Stained_Glass.jpg

The centre of this industry was Venice. During the fifteenth century, Venetians produced glass of great clarity, glass of brilliant stones and twisted glass rods. Tank furnaces were used by the glass makers.

8.3.4 Ship Building

The ‘Age of Discovery’ marked by overseas voyages in the fifteenth century was facilitated by technological innovations in the making of ships. J.H. Parry in his analysis has underlined the role of navigational tools and newly built ships in this process. Francois Crouzet has observed that maritime Europe was created by exchange of technology between the regions of Mediterranean, Atlantic and Northern Seas.

During the tenth century, cog ships were used for coastal trade. The vessel was built from the keel up. The use of thick wooden skeleton kept the ship hull in place. It also resulted in existence of a large space for the storage of cargo. The hull was linked with overlapping planks. These were nailed to keep them in place. The bows and stern planks and long straight wooden beams were connected to the ship keel.

The mast was a single wooden log attached to the keel of the ship. Another horizontal wooden beam was set to hold the sail. It was attached to the main mast by ropes. The

sail was square piece. For keeping mast steady ropes were tied to the sides of the ship. Once the sail was down, it was connected to bowsprit, a long wooden pole. This kept the sail steady and the trapping of wind made the sail effective. The use of lateen sail (a triangular sail mounted on a ship) having eastern origin became widespread in the North. The Caravel building technique developed by the Portuguese in c. 1430 made it possible for ship builders to make bigger and lighter ships having two or three masts carrying lateen sail. Gradually cargo ships and naval vessels were developed. Ship builders used the method of 'frame first'. Under this method, frame for a ship was built first and then shell planks were fastened to it. They also experimented with the usage of more than one mast for the sails. In this way ships were developed to undertake long overseas journeys and became instrumental for the expansion of trade and for setting up of colonies. It also added to growing rivalries between powerful states.



Figure 8.2: Lateen-rigged caravel, the main vessel for the Portuguese long-distance explorations

Credit: Navy of Brazil

Source: https://commons.wikimedia.org/wiki/File:Caravel_Boa_Esperanca_Portugal.jpg

8.3.5 Wine Making

In the medieval Europe some agro-based production had a great commercial value and these were sold in the markets. One such product was wine which was produced by the fermentation of fruit juices, mainly grapes. Wine became one of the most traded commodities in medieval Europe. Wine was related to different aspects of the medieval life in Europe. For instance, it was required for religious ceremonies. The role of Church in developing vineyards was evident. Vine-culture was labour intensive and it improved the lot of small peasants connected with it.

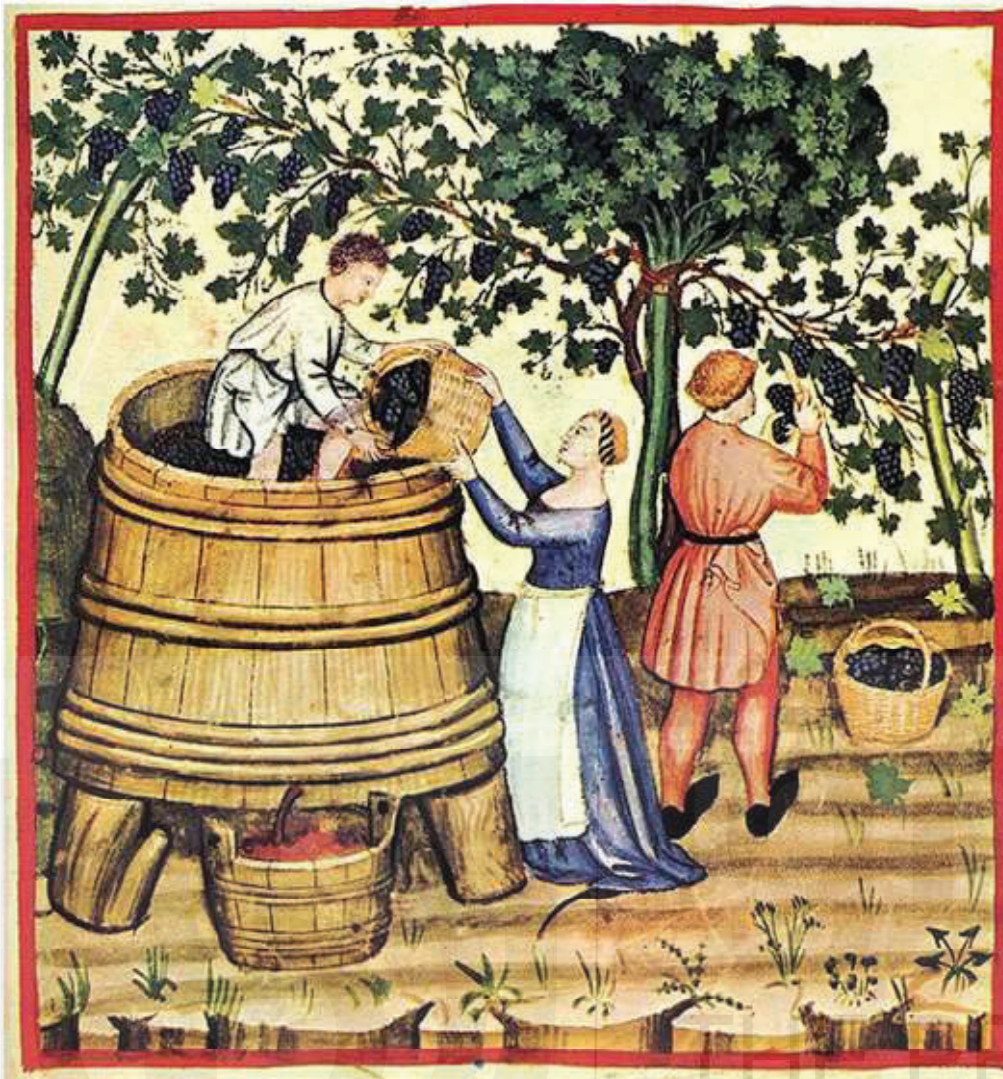


Figure 8.3: History of the Wine Press

Credit: Book Scan

Source: https://commons.wikimedia.org/wiki/File:29-autunno,Taccuino_Sanitatis,_Casanatense_4182..jpg

Vineyards were developed in Paris, Reims and Moselle areas of south western France, Flanders and England. The specialization in this industry started when Spain established its colonies in many parts of Africa.

Steps of Wine Making

- **Date of beginning** of the harvest was announced.
- **Picking** – This stage was decided by the colour of the wine, whether it was red or white (in modern parlance).
- **Collection of Grapes** – Grapes were collected in baskets and later in large vats and kept in some kind of shelter, usually near the vigneron's house.
- **Pressing** – In the first round of rough pressing, the grapes were pressed either from treading by workers or by using planks of wood. After pressing the juice was collected.
- **Pressing the Marc** – The leftover mass of squashed grapes or *marc* was pressed atleast once more. The skill of the vigneron determined the taste and colour of the wine. By varying the number of pressings, he could increase the acidity of the wine and alter it's taste and colour.
- **Fermentation of the wine** – Wine was kept in barrels for a number of days at a certain range of maintained temperature which should neither be too cold or hot. This was

determined as per the experience of the vigneron in those times when technology was not that developed in the wine industry. The second stage of pressing the wine by a winepress was not commonly used in the Bordelais under c. 1590. Wines produced in Northern Europe were usually white due to the range of temperature, especially in Moselle and Rhineland vineyards. Red wines were more complicated to produce. The basic difference between the production of white and red wine was that fermentation could take place for a longer duration in the making of white wine. Removing the stalks from the grapes before pressing them was another way of determining the type of wine produced. Medieval winegrowers did not store their produce for long. They wanted to market it as quickly as possible. Old wine was regarded with much suspicion in those days. Moreso, the storage difficulties were much more in those times. By the end of the fifteenth century, the cultivation of grapes and the making of wine emerged as an established commercial activity in many areas of Western Europe.

(Source: Rose, Susan. 2011, *The Wine Trade in Medieval Europe 1000-1500*, London and New York: Continuum: 33)

Check Your Progress-1

- 1) How did the use of water mills increase production?

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- 2) What was the main feature of rural economy in medieval Europe?

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- 3) Discuss the process of wine making in medieval Europe.

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- 4) Describe the various stages connected with manufacturing of textiles in medieval Europe.

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5) What was the prominent method for mining in medieval Europe?

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8.4 ORGANIZATION OF PRODUCTION: GUILDS

The regulation of production for ensuring quality, quantity, required skills, working schedules and for elimination of competition, necessitated forming of specified organizations.

Christian fraternities had been in existence since the early days of Christianity and took care of spiritual and corporeal needs of the faithful. According to Lipson, it was 'town economy' that led to the formation of Guilds in many parts of Europe. The lead was taken by Merchant Guilds which enjoyed political power. This development was most evident in Italy. Gradually, Craft Guilds also came into existence. These were established through royal charters and developed close relationship with the local administration.

The main role of these organizations was to ensure that members of one particular craft were its constituent members. The manufacturing of goods and regulation of production was ensured through well defined mechanism of taking apprentices. Steps were also taken to eliminate internal competition and minimize litigation. At a time when religion was the guiding force, each guild also participated in charitable activities and also had patron saints.

The craft Guilds comprised three classes of members namely the Masters, the Journeymen and the Apprentices. It was the institution of apprenticeship that was the most distinct feature of craft Guilds. It was a medium to provide training to those who either worked with hands or mind. This practice existed in all parts of Europe having craft Guilds. In London, it appeared during the thirteenth century and spread to other towns. It was a mechanism to train craftsmen and became a monopoly of Guilds. In other words, those who wanted to be craftsmen had to undergo a certain tenure of apprenticeship. Under this system, the master who received an apprentice was required to train him and to take care of his boarding and lodging. Sometimes a small salary was also provided to the apprentice. The former was also responsible for the behaviour of apprentice and in case of any aberration could punish him. On his part apprentice had to show self-discipline, obedience and fidelity to his master. Lipson has rightly pointed out that the underlying aim of the craft Guilds was order rather than progress, and stability rather than expansion.

Each master was entitled to have a specific number of apprentices. The length of apprenticeship varied from small tenure to seven years. One could be initiated at the age of eleven. After the apprenticeship was over, the apprentice could be employed as workmen or journeyman. This stage of journeymen also lasted for few years. There was scope for further upward mobility provided one could prove his craftsmanship.

There were very few female Guilds. By and large these Guilds ensured that the quality product was sold to buyers. Steps were taken to ensure that surplus goods affecting prices and sale of commodities were not produced. These Guilds ensured care of members in distress and also helped the poor and old people by building institutions for them. They were also involved in religious and educational activities. For instance, one such guild, named Christi Cambridge, founded a college under its name. Over the period of time as markets expanded, and both local and international market created scope for more production, many craft Guilds were transformed into Livery companies in London.

In this way, along with changes in technology, organizations also emerged to regulate production and the craft Guilds played an important role. However, in case of fluctuation in demand or diluting of quality of product and the deliberate reduction in price efficacy of Guilds could be challenged. This happened in case of Italy during the sixteenth century.

8.5 COMPOSITION AND CONDITION OF ARTISANS

The above narration has only explored few crafts that were practiced in medieval Europe. There were other widespread activities in towns. For instance, there was expansion in the construction of buildings. Initially, mud was used as the main material of construction. However, it was replaced by use of stone later. Palaces, Churches and other buildings were built using stone. It meant that both unskilled and skilled workers were connected with it. Skilled masons were deployed for construction work. The artisans who were connected with the work of dyeing, fulling and spinning were valued. The miners were also respected. The place of shipbuilders in society was also well defined. The growth of trade and demand for more goods including luxurious items meant that skills required for making them were imparted in a well-defined way. In urban centres artisans themselves took the lead to organize themselves for getting their rights. The relationship with political authorities and powerful merchants who controlled markets and had money for investment was crucial in defining the status of artisans in urban areas. Women were generally employed in household based activities in rural areas, and in urban areas also they were mostly considered unskilled workers.

In the production activities it is evident that in the growth of craft production, artisans played the main role. These artisans were deployed in multiple crafts and worked at several stages connected with a particular craft. The knowledge required for different crafts varied and there were both skilled and unskilled artisans. On the basis of existing historical sources, an attempt can be made to understand the condition of artisans at general and specific levels.

In a significant work Jacques Le Goff had studied the relationship between mentalities and material culture in early modern Europe. According to him the tripartite western society consisted of 'men of prayer, men of war and men of labor: *laororatores*, *bellatores* and *laboratories*'. At a time when religious consciousness and institutions dominated, the first two groups were disdainful of the third group. However, in expanding urban economy, the role of artisans could also not be neglected. The Church also came to acknowledge it. The confessors' manuals from the twelfth century indicate that artisans were asking multiple questions about their work and the Church also acknowledged the ability of every profession to attain salvation.

Rodney Hilton has drawn attention towards another aspect of economy which had a bearing on the condition of artisans. According to him, capital was provided by merchants who also controlled markets. It meant that artisans were only paid wages and they could not share profits. This system of payment was evident in Italy. In fact, it was the

very nature of production that determined the status of artisans. In rural areas, **Household production** dominated. There were few artisans having landholdings. It facilitated commodity production. Under the **Putting out system** (POS) rural household was provided with raw material. It was in urban centres that manufacturing on large-scale was being undertaken for the markets. Those artisans who possessed tools could earn more. However, it was the merchants who provided raw material and controlled markets and in the process appropriated profits.

There were economic disparities. The condition of craftsmen like beaters, carders, combers and others who worked on the entrepreneurs' premises was worse. They were not organized and had no mechanism to defend themselves. For them, wages were also not standardized. In the cotton industry, piece-work rates were paid for weaving, fulling, tentering, shearing and dyeing.

It was difficult for artisans to ensure wage revision during the times of prosperity. The situation could be worse during the period of natural disasters and political unrest. Such times resulted in social crisis and unrest. For instance, when Florence was affected by Black Death causing a scarcity of labour in the thirteenth century then Guilds preempted the move by artisans demanding revision in wages. The disparity between the income of craftsmen and merchants resulted in widespread unrest. In 1280, it spread to Bruges, Ypress, Douai and Tournai. In the ensuing power struggle when the king of France tried to annex Flanders, it was defended by workers. The armed struggle was led by a weaver Pierre de Conine. Flanders was liberated. In 1378, workers in the woollen industry in Florence rose in revolt. The Ciompi revolt was joined by many other artisans like armoires, grocers, druggists, blacksmiths, furriers. However, it was brutally suppressed.

The status of miners and metallurgical workers was better. They were organized and enjoyed concessions from authorities. For instance, in Low Countries, as they added to the wealth of sovereign princes in the thirteenth century they were exempted from the payment of ordinary taxes. The working conditions were harsh. The midday break was also for a small span. The working hours in a week varied from forty-four hours to sixty hours.

Check Your Progress-2

- 1) Do you subscribe to the view that Guilds created conducive conditions for the growth of craft production in medieval Europe? Provide historical evidence to support your views.

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- 2) Briefly describe the condition of artisans in medieval Europe.

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8.6 SUMMARY

The foregoing narration in the Unit has provided details on the nature and mode of craft production in medieval Europe. The multiplicity of factors as outlined by Carlo M. Cipolla brings to focus the natural and human variables that became responsible for craft production in Europe. Various crafts entailing multiple processes, technologies and raw material came into existence. It has been highlighted by the way of discussing few prominent crafts during the course of the Unit. The most widespread craft was textile, having distinct features in different countries. It has been shown that while Europe had rich depositories of minerals but its production was constrained by prevailing attitudes and technologies. Focus has also been laid on shipbuilding, glass making and wine making which were specific to some regions. The nature of artisans at the level of skills, location and working conditions is indicative of the way in which they were part of the larger hierarchical society.

During the period under study the very nature of craft production was shaped by multiple institutional set ups. It was not possible to work independently for the market. Through a study of Guilds, the Unit has also unfolded the mechanism that went into the regulation of production and imparting of training. The varied composition of artisans at the level of society was closely linked with their economic status. The relationship between material culture and mentalities during medieval Europe meant that very few could hope to enhance their status. Those who wielded authority at the level of society and politics did not allow artisans to seek redressal. There were series of uprisings on many occasions but these were brutally crushed. Thus, the society was discriminatory and artisans had to work under suppressive conditions.

8.7 KEYWORDS

Adit	: A horizontal passage leading into mine for the purpose of access or drainage.
Bobbin	: A cylinder or cone holding thread or yarn. It was used in weaving.
Guild	: Organizations of craftsmen that were formed to regulate production.
Household production	: The production that was in the hands of artisans possessing raw material, tools and labour to manufacture goods. Other members of family also contributed in the process.
Low countries	: Netherland (Holland), Belgium and Luxembourg
Nap	: It refers to roughness of woven cloth before shearing.
Putting out system (POS)	: It marked a distinct stage in the growth of manufacturing set up. The merchants provided the capital or raw material and tools to the artisans. The latter worked at their own place or a fixed place to produce commodities as per the directives of a merchant.

Spooler	: A small cylindrical piece of wood or other material on which yarn is wound in spinning.
Trough	: A long open container of channel for holding water.

8.8 ANSWERS TO CHECK YOUR PROGRESS EXERCISES

Check Your Progress-1

- 1) See Section 8.2
- 2) See Section 8.2 and 8.3 (including all Sub-sections)
- 3) See Sub-section 8.3.3
- 4) See Sub-section 8.3.1. Refer to the Information Box given in the Sub-section.
- 5) See Sub-section 8.3.2

Check Your Progress-2

- 1) See Section 8.4
- 2) See Section 8.5

8.9 SUGGESTED READINGS

Cipolla, Carlo M., (1976) *Before the Industrial Revolution: European Society and Economy 1000-1700* (Britain: Mettuen & Co. Ltd.).

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8.10 INSTRUCTIONAL VIDEO RECOMMENDATIONS

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