

蕭堯棠 who owned vast land in Han-ch'uan 漢川 County, Hupeih, around the turn of the sixteenth and seventeenth centuries.

The present article first discusses several aspects of the way Hsiao held and ran his land. He belonged to the so-called gentry class, and owned a vast amount of land, portions of which were located at several different villages separately. The tenant farmers who tilled his land worked for other landowners as well, making his exclusive control over them considerably difficult. Another factor involved was introduction of currency as a means of paying groundrent, implying a new kind of relationship between the landlord and the tenant characterized by mercantile activities.

Historical and social background of such landownership is examined next. What is important here is the change which took place within Chinese rural communities in the late Ming and early Ch'ing period, replacing what had been the social order the *li-chia* 里甲 system was based upon through the first half of the Ming period. A centralized expression of such transition is found in the growth of the old leaders of agrarian society called *li-chang* 里長 into an urban gentry class of *hsing-shên* 鄉紳.

Turkish Skill in Bookbinding

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In the Muslim world, the cover of books had shared common traits in binding techniques and decorative motifs until the fifteenth century, after which there emerged independent features peculiar to the peoples and countries. The basic technique was still the same; a few cardboards were pasted together and covered by leather, upon which medal-like patterns were impressed with a stamp made of camel hide. The Turkish book-covers after the fifteenth century, though mostly following the same technique, developed in the motifs and layout of the patterns a feature distinct from those of other Muslim peoples, especially of Iran. In the sixteenth century, particularly under the reign of Sultan Süleyman I., the most excellently decorated book-covers appeared; also developed in the same period was the technique of setting golden or silver covers with gems. From the end of the seventeenth century and in the eighteenth century, beside those traditional techniques, such innovations were introduced as varnishing, laying patterns by embroidery or molding, etc. Also realistic motifs and those influenced by rococo art appeared in this period, and replaced the traditional styles in the nineteenth century. Since the Declaration of Republic in 1962, however, the traditional techniques have been revived with a new spirit and are again producing artistic works of high quality.