

875 their emotions in song and dance, and thus their musical utterances should be collected
 876 and analyzed in order to gauge their temperament. Lu is well aware that, in reality, the
 877 populace did not speak with one voice (p. 141). Hence, any attempt to promote a certain
 878 poem as representative of the people's feelings was, at least to some extent, manipulative.

879 Like “fake news” today, all six of Lu's categories were subject to cynical deployment.
 880 The government was not above decrying inconvenient opinions as “reckless portentous
 881 talk” and the like, even as it actively spread rumors of its own. Thus, when Lu writes
 882 that the state sought to clamp down on rumors because they “misled the masses”
 883 (p. 292), my reaction—informed by Lu's convincing examples—was rather that the
 884 state wished to reserve the power to spread rumors *for itself*. Misleading the masses
 885 was one of its most effective techniques.

886 With literally hundreds of quotations from primary sources, the book could not have
 887 been easy to translate, and Wee is to be commended for rendering it accurately. In other
 888 respects, however, the production by Cambridge University Press leaves a lot to be desired.
 889 It starts with the back-cover blurb: whoever was responsible for it appears to be under the
 890 misapprehension that Zongli is the author's surname. More consequentially, the index is
 891 inadequate for a book that deserves to be read with such care, and the glossary of
 892 Chinese graphs is poorly executed, because completely unrelated words are jumbled
 893 together if they happen to be Romanized identically (e.g., *yao* 妖, 謠, 堯, 姚,
 894 p. 344—with no tone markers and no explanations). With today's typesetting software, it
 895 would have been easy to insert Chinese graphs directly in the text, where they would
 896 have been more useful. Similarly, specialists will be annoyed by the practice of citing all
 897 Chinese titles in English translations—without providing the original Chinese, even in
 898 Romanization—because these can be difficult to locate in the bibliography.

899 In sum, this is the most rewarding book on early Chinese history that I have read in
 900 some time. It presupposes considerable familiarity with the sources, but scholarly readers
 901 will come away greatly enriched.

902 PAUL R. GOLDIN
 903 *University of Pennsylvania*
 904 prg@sas.upenn.edu

905
 906 *Kingly Splendor: Court Art and Materiality in Han China.* By ALLISON R.
 907 MILLER. New York: Columbia University Press, 2021. xii, 348 pp. ISBN:
 908 9780231196604 (cloth).
 909 doi:10.1017/S0021911821001741

910
 911 In *Kingly Splendor*, Allison R. Miller examines funerary art in the kingdoms of the
 912 early Western Han and contextualizes this art in the period's political history, paying
 913 special attention to the relationship between the kings and the imperial court. Chapter
 914 1 provides the historical context, focusing on Emperor Wen's and Emperor Jing's differ-
 915 ent approaches to managing the kingdoms. Chapters 2–6 present five case studies, each
 916 centering on one genre of art: rock-cut tombs, terracotta armies, jade suits, murals, and
 917 purple textiles. Combining archaeological evidence, transmitted texts, and secondary
 918 scholarship, the book argues that the kings were not just imitators of the imperial
 919 court but also adapters and innovators of art who employed local materials and tech-
 920 niques for political expressions.

921 The book adopts a “material-based approach,” which means “paying attention to
 922 materials and the processes by which works were manufactured as well as objects’ con-
 923 texts of display” (p. 5), as opposed to the iconographical approach of decoding objects
 924 as signifiers of meanings. This builds on the “material turn” (p. 6) in art history and
 925 other relevant disciplines since the 1970s. It allows the book to examine the entire life
 926 cycles of funerary objects: acquisition of materials, design and manufacture, installation
 927 and arrays at the funeral, and viewers’ responses. For instance, chapter 4 discusses not
 928 only the multiple cultural meanings attached to jade, but also the evidence for local work-
 929 shops, the differences in jade quality and color, varying shapes of jade plaques, different
 930 threading and drilling methods, and the diverse ways that jade suits represented the body.
 931 Chapter 3 considers how the reduced sizes and scales of the Han emperors’ and kings’
 932 terracotta armies, compared with the First Emperor of Qin’s life-size naturalistic terra-
 933 cotta army, might have delivered the political message of benevolent rule. This material-
 934 based methodology thus contributes to a holistic understanding of early Chinese funerary
 art and fruitfully engages earlier scholarship on Chinese history and archaeology.

935 The book poses many thought-provoking questions and offers new explanations for
 936 several important changes in artistic styles. To note only a few, Miller argues that the
 937 kings’ rock-cut tombs were inspired by Emperor Wen rather than foreign practices;
 938 that the Han jade suits were not naturally evolved from previous practices of using
 939 jade burial objects; that the religious motifs in the Shiyuan murals ought to be read as
 940 ornament; and that the purple textile industry of the Qi contributed to purple’s rise as
 941 the most exalted color in the Chinese color pantheon. While not all of them are conclu-
 942 sive, these discussions constitute meaningful dialogues with existing scholarship and
 should inspire future research.

943 Miller’s effort to combine art history and political history is absolutely worthwhile but
 944 risks overreading the political implications of funerary art. One could argue that local
 945 artistic innovations were primarily caused by diverse geological conditions and natural
 946 resources across the empire, rather than the kings’ attempt to compete with the imperial
 947 court for political authority. Similarly, the wide use of jade in kings’ tombs perhaps
 948 reflected shared values and fashions among the Han elites, rather than the kings’ need
 949 to legitimize their status by demonstrating their jade-like virtues. The assumption of mer-
 950 itocracy, which underlies the book’s arguments, remains unproven. Although the *shi*
 951 group and some founding elites advocated certain meritocratic ideals in this period,
 952 blood relations still dominated royal succession and the allocation of key resources. More-
 953 over, commoners had few means to affect the ruling house’s legitimacy.

954 A related challenge is to reconcile the tension between funerary art as “social goods”
 955 (p. 144) and their function of serving in the afterlife. For instance, in chapter 3, Miller
 956 presents convincing evidence that many people—workers, attendants of the funerals,
 957 nearby residents, and passersby—might have seen or heard about the tombs and funerary
 958 objects. However, this does not mean that these acts of viewing were intended by the
 959 tombs’ patrons or viewers. Nor is there sufficient evidence that the patrons and the audi-
 960 ence would interpret the political meanings of funerary art in the same way, which would
 961 have been necessary for political expressions to be effective. Patrons’ concerns over pos-
 962 sible criticism and the looting of their tombs would also conflict with any effort to disse-
 963 minate images to a wide audience. The book thus leaves us uncertain in what sense and to
 what extent funerary art was considered a social good in the early Western Han.

964 *Kingly Splendor* is an innovative and significant contribution to the study of early
 965 Chinese funerary art. The detailed maps, tables, and figures demonstrate Miller’s pains-
 966 taking research process, offering the reader both useful information and aesthetic

967 pleasure. The book should be inspiring to students of Chinese art history, history, and
 968 archaeology, as well as to art historians with different geographical and temporal focuses.

969 YUNXIN LI

970 *Stanford University*

971 yunxinli@stanford.edu

972
 973
 974
 975 *Borderland Infrastructures: Trade, Development, and Control in Western*
 976 *China*. By ALESSANDRO RIPPA. Amsterdam: Amsterdam University Press, 2020.
 977 282 pp. ISBN: 9789048543564 (cloth).
 978 doi:10.1017/S0021911821001753
 979

980 For a decade, the Chinese government has been upgrading roads in the Tibet Auton-
 981 omous Region at a breakneck pace. Narrow, once-potholed lanes have been transformed
 982 into wide, smooth expanses of asphalt, promising frictionless speed, safety, and connect-
 983 edness. But satellite monitoring enforces impossibly slow speed limits on these new thor-
 984 oughfares. Drivers frustrated that it now takes longer than ever to get from point A to
 985 point B try to reroute to smaller, more dangerous roads, which have not yet been
 986 upgraded to the surveillance of a state-mandated crawl.

987 Alessandro Rippa's *Borderland Infrastructures: Trade, Development, and Control in*
 988 *Western China* shows that this seeming paradox between flow and constriction is not just
 989 an oddity, but rather is inherent in the dynamics of infrastructure development across
 990 China's western borderlands. Contradictions proliferate because, as Rippa argues, the
 991 development of transborder infrastructure is inseparable from the party-state's aim of
 992 controlling borderland territories and their ethnic minority peoples. Corridors purport
 993 to bring things together, but in practice, they actually separate them: "in projecting
 994 ideas of connectivities, [they] prevent contiguities" (p. 239). Development projects osten-
 995 sibly aimed at creating self-sufficient entrepreneurial subjects instead create ever-greater
 996 dependency on state generosity.

997 Rippa's eye-opening and persuasive account of how transborder infrastructure devel-
 998 opment has shaped livelihoods and subjectivities is based on "itinerant" ethnographic
 999 fieldwork conducted over a decade across many sites: Kashgar, Tashkurgan, and the Kar-
 1000 akoram Highway in Xinjiang; the Dulong Valley, Tengchong, and Houqiao in Yunnan; and
 1001 several cities in Burma and Pakistan. The structure of the book is as creative as its meth-
 1002 odology. Each of its three parts—"Proximity," "Curation," and "Corridor"—consists of
 1003 two chapters presenting one case each from the Xinjiang and Yunnan borderlands, as
 1004 well as an interlude and coda that flesh out a key concept.

1005 Part one revolves around proximity, which Rippa conceptualizes as a set of skills and
 1006 practices historically developed by small-scale cross-border traders, who deploy cultural
 1007 familiarity, kinship relations, and a shared history to navigate constantly shifting situa-
 1008 tions. However, Rippa argues that the large-scale infrastructure privileged by
 1009 future-oriented statist ideologies imposes stricter regulations and threatens the ability
 1010 of small-scale traders from north Pakistan to operate. In Tengchong, a more porous
 1011 and less sensitive borderland than Tashkurgan, private businessmen first funded motor-
 1012 able roads to several border crossings in order to facilitate the boom in illicit imports
 of timber from Burma in the early 2000s. Here, Rippa shows that it was the presence
 of private infrastructure that prompted state territorialization through customs houses,