

Roman Empire's abolition of slavery, a piece of "invented tradition" that could have been further developed by Ribi Forclaz. However, the antislavery society disappeared around 1937 when the Fascist regime no longer needed the ideological fig leaf of abolition.

Unfortunately, Ribi Forclaz sticks rather narrowly to the Italian antislavery society and the state, although there are tantalizing hints of wider aspects of Italian abolitionism. She has consulted the archives of the Consolata Fathers, and yet she says relatively little about why Father Gaudenzio Barlassina gradually turned away from the Fascist regime and "villages of liberty." The relative autonomy of mission congregations from the Vatican, a point raised by Lazzarotto, is part of the story that is missing here.

Sections on other Western countries either cover ground well-trodden by other scholars, notably by Suzanne Miers in *Slavery in the Twentieth Century: The Evolution of a Global Problem* (2003), or are insufficiently developed. Much has already been written about the British antislavery society, even if the emphasis on Sir John H. Harris and Lady R. Kathleen Simon is well taken. The French antislavery society is skimpily treated, and it is dubious to assume that French abolitionism disappeared with the demise of the society in the First World War. There are some intriguing glimpses of the activities of the Bureau International pour la Défense des Indigènes, based in Geneva from 1913, but the author dismisses the organization as irrelevant on the grounds that it was weak and lacked proper funding. And yet, the Italian antislavery society felt the need to denounce the Bureau as "Bolshevik" during the crisis over the invasion of Ethiopia. As for antislavery movements in other Western nations, including the U.S., they are almost entirely ignored.

The author states repeatedly that African participation in antislavery activism was limited, but this is a half-truth. To be sure, associations and debates in the West marginalized non-Westerners. However, laws against slavery were unenforceable if they did not gain a degree of legitimacy on the ground, and more research is urgently needed on these local dynamics of abolition. Even in the case of Ethiopia, the reader is given no sense of how Eastern Orthodox Christian and Muslim attitudes toward slavery evolved.

All in all, this book falls between two stools. A volume entirely on Italian antislavery, expanding on the many fascinating hints that are present here, would be very welcome. Even more welcome would be a book on global interwar antislavery, which would integrate the neglected story of non-Western abolitionism.

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BRIGITTE STUDER. *The Transnational World of the Cominternians*. Translated by DAFYDD REES ROBERTS. New York: Palgrave Macmillan, 2015. Pp. ix, 227. \$90.00.

A number of political historians—Archie Brown (*The Rise and Fall of Communism* [2009]), Silvio Pons (*The Global Revolution: A History of International Commu-*

nism, 1917–1921 [2014]), and Robert Service (*Comrades: A World History of Communism* [2007]), among others—have in recent years provided broad sweeping narratives of the Leninist struggle to remake the world through revolution, diplomacy, war, imposed rule, and revolutionary export. Lost in those accounts is any sense of the appeal of Communism itself. The Communists of the propaganda posters, like the muscled metalworker who graces the cover of Brigitte Studer's book—the same worker, incidentally, who is featured on the cover of Pons's *The Global Revolution*—remain archetypes, all brawn and no emotion.

The Transnational World of the Cominternians sounds exotic, offering to serve as a guide to the denizens of another planet. And indeed Studer, who teaches at the University of Bern, explores a community that really did eschew national identity, or aspired to: Communist activists, mainly from Western Europe, who worked for the Comintern in Moscow and elsewhere in the 1920s and 1930s. This world was as small as Moscow's Hotel Lux, where dozens of foreign Communists shared black bread in the cafeteria, and as large as the web of connections between Communists all across Europe.

Studer's point is that this was not just a political world, united in devotion to the project of Soviet-led Communism, but a new way of organizing social ties. Home, for the Cominternians, was the Party. In a way, the term "transnational" does not fit, as these men and women believed they inhabited a post-national world, at least until Joseph Stalin came to regard them as spies instead of comrades. But Studer is quite careful in her terms: she delineates the world of "transnational communication" among Cominternians, united by shared experiences of rebellion and by common texts, from the network of "international mass organizations" that functioned as arms of Soviet influence across Europe and beyond (24).

Studer traces the basic traits of the "Bolshevik model" of Party life, contrasting the egalitarian norms of the Western milieu with the secrecy and hierarchy prevalent in Moscow. This leads to an examination of an internationalist twist to the classic gender paradox of Communism, as women who had fought for emancipation found that the class struggle left little room for gender equality. The 1936 law "On the Protection of Motherhood and Childhood," which prohibited abortion, caused particular consternation for Communists who had fought for reproductive rights in their home countries.

In countless ways, life in the Soviet Union provoked cognitive dissonance in its most devoted followers. Unexpectedly, they encountered in the society of the future: hierarchy instead of egalitarianism, centralization instead of democracy, and backwardness. Studer notes astutely how the women and men of action had come to the Soviet Union to build world revolution, only to find that they were cut off from reality—from the Soviet workers they had admired from afar—and, often, faced the challenges of boredom. Many became aware that they lived in relative luxury, unable to embrace and share in the everyday world of the Soviet citizen.

In the last half of this very short book, Studer explores

how this relatively charmed existence came apart in the late 1930s. Comintern files yielded hundreds of autobiographies, compiled at every stage of the foreign worker's education and career; these then furnished the scripts for sessions of self-criticism and quickly became a deadly liability linking a person to his or her past. To embrace *partiinost'* (party-ness) meant to lose one's private life; as German actress Inge von Wangenheim, a Cominternian survivor, ruefully observed, there were no "unpolitical details" (113). And the foreign experiences that had once been proud markers of Communism's reach now became portents of danger to the home of the proletarian revolution. The transnational Cominternians found themselves denied Soviet citizenship, but also unable to leave the country. In short order, during the Great Patriotic War, the architecture of international Communism was dismantled.

One learns more about the experience of international Communism between the wars from these 150 pages than from the much heftier narratives mentioned above. Still, Studer's focus is mainly on the decline in the 1930s. We read less about how these women and men entered the Comintern orbit, turned their antennae toward Moscow, and learned the patterns and folkways of their chosen supra-nation. And though this world was transnational, one wishes we could have glimpsed the Cominternians *in situ* all across Europe, in Barcelona and Berlin as well as in Moscow. Some of those stories are well known, but Studer missed an opportunity to bring the networks fully to life.

In *The Transnational World of the Cominternians* one can see the outlines of a truly alternative history of the twentieth century. After the Cominternians disappeared into the camps or dispersed to their homes, there came another transnational generation: the tens of thousands of Communists in the developing world who, in the 1950s and 1960s, looked as intently toward Moscow as had their predecessors.

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MIRANDA BROWN. *The Art of Medicine in Early China: The Ancient and Medieval Origins of a Modern Archive*. New York: Cambridge University Press, 2015. Pp. xv, 237. \$99.00.

In recent decades, studies of Chinese medical history have seen a shift in their methodology, historiography, and paradigm toward the social history of medicine, which examines medicine and health in social and cultural contexts. The current scholarship regards traditional Chinese medical historiography as hagiography or "chronicling the careers of Great Men," as Nathan Sivin describes it (Volker Schied, foreword to *Currents of Tradition in Chinese Medicine, 1626–2006* [2007], xv, quoted by Brown, 2), and shows no interest in examining the stereotypes of that historiography. Miranda Brown's thought-provoking book *The Art of Medicine in Early*

China: The Ancient and Medieval Origins of a Modern Archive addresses the fundamental questions concerning ancient and medieval Chinese medical historiography over two millennia, focusing on four aspects of it that have not been raised previously, let alone examined in detail: the origins of the medical fathers, the formation of a single narrative of curative Chinese arts, the evolution of images of these medical fathers, and the tenacious survival of ancient historiographical practices in the modern era. Following this basic timeline, Brown divides these questions into two periods—"before medical history" and "medical histories"—setting the late years of the former Han dynasty as a watershed.

Part I (chaps. 1–3) chooses the three widely known exemplary healers in Chinese medical history—Attendant He, Bian Que, and Chunyu Yi—and investigates the historical and rhetorical contexts that produced representations of them. By analyzing structural parallels and thematic content and style in the chronicle *The Tradition of Zuo* (fourth century B.C.E.), Brown traces how Attendant He was created as a fictional medical figure after the image of Zichan (d. 522 B.C.E.) such that the two function as textual doubles or twins, a typical rhetorical convention of chroniclers (30–32). Brown then turns to Bian Que and his encounter with the Lord Huan in *Master Han Fei* (third century B.C.E.). Here there is also a dual narrative: Bian Que is portrayed as analogous to the sagacious minister, and was a malleable figure created as a rhetorical double for hidden political threats following "ills that do not ail" (55–62). Brown argues that contemporary legal case summaries suggest that the persona of the Granary Master in *The Records of the Grand Historian* (90 B.C.E.) was created by Sima Qian based on material left behind by someone like the historical Chunyu Yi, who was probably an official familiar with administrative practices documenting the tracking and treatment of sickness (77).

The genesis and development of the historiography of Chinese curative medical arts is the focus of part II (chaps. 4–6). In chapter 4, by tracing the chronology of origins narratives, Brown argues that the conception of medicine as an integrated art and subject of historical reflection emerged very late in early China (third century C.E.) through Wang Xi and Huangfu Mi (97). It was Liu Xiang (77–76 B.C.E.), "the leader of the classicizing movement," who actually created the list of exemplary healers, and his narrative styles "supplied later authors of medical treatises with a template for writing on the history of the curative arts" (90). In the following two chapters, Brown chooses Zhang Ji (150–215 C.E.) and Huangfu Mi (215–285 C.E.) to illustrate the evolution of portraits of exemplary healers. Brown argues that the tragic persona of Zhang Ji, who is portrayed in the context of epidemics in prefaces to his medical compilation *The Cold Damage Disorders*, was transformed by the Song and Yuan literati, who used him to justify the legitimacy of a new kind of healer, one from the literati who regarded medicine-as-an-occupation as an escape from the high pressure of the competitive civil service examinations (122–124). Similarly, Huangfu Mi presented the image of an innovator—an authority on drug therapy and a magical healer treat-