

accountability measures for increased federal funding under the Elementary and Secondary Education Act. Black power activists in the late 1960s and 70s sought greater accountability for public schools, too, and thus, the trajectory of the “punitive education state” was well underway by the time the Reagan administration and Southern governors such as Republican Lamar Alexander of Tennessee and Democrat James Hunt of North Carolina in the 1980s pushed for “accountability.”

From the New Deal to the War on Schools will be an essential study in the field, as it powerfully shows there were significant alternatives to the notion that public education can do little more than accommodate future workers to the realities of a brutally unequal and degrading capitalism, and how the profoundly unrealistic charge we have given our schools developed from the contingent choices of a number of political actors. That said, by focusing mostly on educational possibilities after World War II, Moak misses some important political alternatives. There were a number of prominent social democratic alternatives that had political traction after World War II, such as A. Philip Randolph and Bayard Rustin’s Freedom Budget (1966) and earlier iterations of the watered down Humphrey-Hawkins Act (1978). By focusing only on how the most radical alternatives were foreclosed during the Cold War, Moak misses the fact that the shift toward what he calls the liberal incorporationist order could have been realistically rolled back as late as the end of the 1970s. That distinction matters: when economic democrats like Randolph, Rustin, Martin Luther King Jr., and others kept open the window for systemic social and economic change well past the end of the Cold War, that makes the decision of Democrats in the 1970s such as like Jimmy Carter to stifle those changes all the more tragic.

Stimulating such an important debate, however, as Moak does, highlights the importance of this study. If you care at all about creating the kind of education system—and political economy—that is necessary for a truly democratic society, this book is required reading.

Jon Shelton

University of Wisconsin-Green Bay

France Nerlich and Eleonora Vratskidou, eds.

Disrupting Schools: Transnational Art Education in the Nineteenth Century

Turnhout: Brepols, 2022. 232 pp.

The essays in *Disrupting Schools* address the effects of international training on nineteenth-century art students, with the goal of expanding our understanding of individuals’ educational choices in terms of their career trajectories, on the one hand, and critically examining the idea of national schools paradoxically founded on transfer and exchange, on the other. The book builds on existing literature on bilateral exchange and the primacy of Paris as a site of artistic education by taking a more capacious approach to the topic, exploring multi-directional educational paths and

a broader geographical scope. The co-editors' introduction makes an excellent case for the importance of rethinking histories of nineteenth-century art with a series of compelling examples. What, for instance, should we make of the Greek painter Nikiforos Lytras's figures of Greek peasants inspired by Bavarian genre painting or Akseli Gallen-Kallela's development of a Finnish style out of French and Japanese art, African and American travel, and Finnish sources? Rejecting comparativism's assumptions of definite national entities, the editors and authors favour the nuances of encounter, experimentation, and the building of an artistic toolkit.

The volume is divided into three parts. The first, "Sharing Knowledge, Testing Methods," investigates the transfer of pedagogical tools and practices across national lines. Susanne Müller-Bechtel's essay on life drawing in Rome in the later eighteenth century identifies the range of public and private options for such study and the use of the resulting drawings in the development of artworks, highlighting the role of this communal practice in the formation of portable visual repertoires. Claudia Denk's contribution on the 1803 German edition of Pierre-Henri de Valenciennes's *Treatise for Travelling Landscape Painters* focuses on how Johann Henrich Meynier's translation reinvents the text by downplaying the author's emphasis on perspective in favour of landscape painting for a Germanic audience that most likely included Caspar David Friedrich and helped cement the new idea of the landscape painter as "a paradigm for a mobility-dependent transfer of knowledge and technology" (43). Stéphanie Baumewerd examines the private studio of French-trained Karl Wilhelm Wach in Berlin in the first half of the nineteenth century, which, despite his French methods, became representative of "the modern German school" (58). And last in this section, Arnika Groenewald-Schmidt's essay on the social aspects of Nino Costa's *plein air* painting in the Roman campagna highlights informal means of gaining knowledge and experience, as well as the long-term friendships that could develop out of such activities, for instance with Louis-Julien Le Noble, and more unexpectedly with Frederic Leighton, leading to intriguing cross-fertilisations and the possibility of more inclusive, genre-crossing histories.

The second part of the book, "Diffracted Paris," rejects the primacy of the figure of the bohemian art student in the city, expounding instead many different possible experiences, in which constraint could play as great a role as freedom. Foteini Vlachou's essay on the Portuguese painter Columbano Bordalo Pinheiro's French training reminds us that movement "is not always towards—it is also *from*" (84); he demonstrates how the art market in Portugal "circumscribed in advance the field of experimentation" for students abroad (86). Gitta Ho's account of the German portraitist Caroline Pockels's six-year sojourn in Paris to study with Charles Chaplin shows how middle-class social structures helped her build a clientele and reputation, while Galina Mardilovich's essay looks at the divergent experiences of two Russian printmaking students from the St Petersburg Imperial Academy of Arts in Paris in different decades as reflections of changing attitudes in the Academy. Ivan Pozhalostin was unable to make the most of the etching and mezzotint techniques to which he was introduced there in the 1870s due to the Academy's reproductive engraving-focused expectations, while a decade later Vasilii Mate was better able to

negotiate the Academy's conservatism with the help of French teachers and eminent Russian collectors and critics. Davy Depelchin's essay takes as a case study networks of artists in Paris and Rome inherited, cultivated, and handed down from teacher to student in Belgium, beginning with François-Joseph Navez, who had been trained by Jacques-Louis David, shifting to his student Jean Portaels, who used them to facilitate the travels of his students, female as well as male. Mayken Jonkman, in turn, examines dealer-facilitated and -financed training of students in Paris to become specialists in particular styles, taking as an illustrative instance Goupil et Cie, who invited art students from various countries to continue their education in Paris and to produce works to be sold by them. The Dutch artist Frederik Hendrik Kaemmerer is her primary example: his move entailed a shift in his subject matter from landscapes and peasant scenes to fashionable historical genre scenes from the Directoire.

The third and final section of the book, "Being Here and Elsewhere," considers the complex negotiations of identity and artistic ideas that travel could entail and enable. Elena Chestnova's essay focuses on the ways Gottfried Semper's mobility affected his teaching and writing of theory and history. Taking as her starting point the idea that art histories are "affected by the place-specific conditions" of their composition (151), she shows how Semper's object lessons evolved with his shift from teaching in Dresden to London and access to collections there, with small-scale objects becoming increasingly important as exemplars of design that informed the writing of *Der Stil*. Fábio D'Almeida looks at the Brazilian student Pedro Américo's 1863 manifesto in defence of the reforms of the École des Beaux-Arts in Paris, many of which had already been implemented at Royal Academy of Fine Arts of Rio de Janeiro. Reading the text as part of Américo's ongoing efforts to promote education as a "tool for social change for Brazilian artists," D'Almeida stresses that foreign students could learn "to take advantage of an international cultural crossroad in order to draw the perspectives of a desired future" (176). Pamela A. Ivinski's chapter demonstrates that Mary Cassatt's transnational formation and career renders "epistemological categories based on nationality, sex, and even style" (189) inadequate to account for her choices and artistic outputs. Lastly, Emily C. Burns's essay on the membership, exhibition practices, and activities of American artists' clubs in Paris between 1890 and 1910 reveals a mixture of insularity and cosmopolitanism, and details exchanges that imply the contingency of both national and cosmopolitan identities.

While the co-editors' introduction highlights the different terminologies and approaches used by the contributors, *Disrupting Schools* is a remarkably coherent volume, each essay's contribution to the project clearly articulated. As with any such collection, the geographical scope and range of examples might be expanded, but the authors gesture to other transnational histories that could and should be written. Overall, the wide-ranging examples of cultural transfer of artistic resources and technical skills through different forms of mobility offer invigorating models for vibrant new transnational histories of nineteenth-century art and education.

Alison Syme
University of Toronto