

# Table of contents

INTRODUCTION	5
<i>France Nerlich and Eleonora Vratskidou</i>	7
Transnational Art Education, or How to Rethink the History of Nineteenth-Century Art	
I. SHARING KNOWLEDGE, TESTING METHODS	27
<i>Susanne Müller-Bechtel</i>	29
Academic Life Drawing in Rome in the Second Half of the Eighteenth Century: Shaping a Common Language	
<i>Claudia Denk</i>	43
<i>From Copenhagen to Rome: The German Edition of Pierre-Henri de Valenciennes'</i> <i>Treatise for Travelling Landscape Painters</i>	
<i>Stéphanie Baumewerd</i>	56
A German Spin-Off of French Studio Practice: Karl Wilhelm Wach and the 'New' Berlin School of Painting	
<i>Annika Groenewald-Schmidt</i>	69
Nino Costa's Transnational Training in the Roman Campagna	
II. DIFFRACTED PARIS	81
<i>Foteini Vlachou</i>	83
Moving While Sitting Still? Columbano Bordalo Pinheiro Anticipating Paris in Lisbon	
<i>Gitta Ho</i>	99
Caroline Pockels's 'Peaceful <i>Campagne</i> in Paris': A Braunschweig Portrait Artist in the French Capital, or The Merits of the Ordinary	

<i>Galina Mardilovich</i>	
What Russian Printmakers Found in Paris	115
<i>Davy Depelchin</i>	
Inheriting Networks: Three Generations of Belgian Artists Abroad	127
<i>Mayken Jonkman</i>	
Planting Seeds in Paris: Foreign Pupils as Investment; The Art Dealer Adolphe Goupil and the Dutch Painter Frederik Hendrik Kaemmerer	135
III. BEING HERE AND ELSEWHERE	
	149
<i>Elena Chestnova</i>	
Gottfried Semper: Teaching and Writing on the Move	151
<i>Fábio D'Almeida</i>	
A Brazilian Defence of the Reform of the École des Beaux-Arts in Paris (1863): Pedro Américo's Manifesto	165
<i>Pamela A. Ivinski</i>	
An American (Not Only) in Paris: The Continental Training of Mary Cassatt, 1866–74	177
<i>Emily C. Burns</i>	
National or Cosmopolitan? Cultural Politics and U.S. Artists' Clubs in Paris, 1890–1910	191
Bibliography	207
Index	215