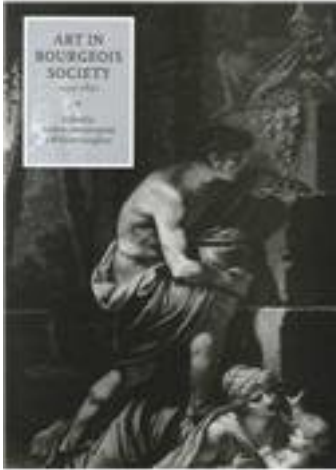


Art in Bourgeois Society, 1790-1850



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The relationship between art and class was a central concern of the 'New Art History' of the 1970s. However, the political shifts of the 1980s together with the vogue for Poststructuralist theory have worked to marginalise class analysis in the humanities. This collection, edited by Andrew Hemingway (The Norwich School of Painters, 1803-33, Landscape Imagery and Urban Culture in Early Nineteenth-Century Britain), and William Vaughan (Romantic Art, German Romanticism and English Art, German Romantic Painting), is intended to reassert its importance both through a reconsideration of the status of Marxism after the fall of Communism, and through concrete studies of artistic practices in the key phase of bourgeois history from 1790 to 1850. An international group of contributors reflect the inherently international nature of capitalism through studies of related developments in four societies, namely Britain, France, Germany, and the United States.

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