

Contents

<i>List of illustrations</i>	<i>vii</i>
<i>Preface</i>	<i>xiii</i>
<i>Collections consulted and abbreviations</i>	<i>xvii</i>
Introduction	1
Themes	3
Book organization	10
1 The beginning of peasant festival imagery: Sebald Beham and the reform of festivals in Nuremberg	15
Sebald Beham	15
Nuremberg and the Reformation	34
Origins of peasant festival prints	50
2 Secular celebration and reform: the <i>Large Kermis</i>	59
Nuremberg's most popular festival	61
Criticisms and appreciations	63
The <i>Large Kermis</i>	71
Meanings	120
3 Reading kermis: kermis prints with text	137
Three kermis woodcuts	138
The <i>Kermis at Mogeldorf</i>	149
Meanings	157
4 Sizing up at kermis: the <i>Nose Dance</i>	165
German text	167
Large noses	169
Contemporary dance	171
Changes to the block, changes in taste	174
Impact of the Counter-Reformation	178
Noses and humor	182

5	Celebrating and reforming marriage: the <i>Peasant Wedding Celebration</i>	189
	Text	190
	Image	194
	Legislation	206
	Literature	208
	Meanings	211
6	Celebrating and reforming gender: the <i>Spinning Bee</i>	219
	Literature	221
	Legislation	223
	Reforming popular culture	225
	Proverbial expressions	227
	Comic violence	232
	Housewife and home	233
	Meanings and audience	234
7	Distributing prints: woodcuts and their audience	241
	Woodcuts	241
	Designers and printers	244
	Versions and quality	248
	Color	250
	Viewing locations	252
	Distribution	258
	Print runs and prices	263
	Audience	265
8	Establishing a market for peasant festival imagery: from Beham to Bruegel	279
	Beham's engravings	281
	The influence of Diirer's engravings	283
	Hopfer's etchings	286
	The influence of Beham's prints	288
	Flemish etchings and engravings	294
	Flemish paintings	297
	Pieter Bruegel	298
	From Beham to Bruegel	301
	Conclusion	309
	<i>Appendix: Nuremberg peasant festival woodcuts</i>	<i>313</i>
	<i>Bibliography</i>	<i>321</i>
	<i>Index</i>	<i>349</i>