Devotional Prints
FROM GERMANY AND THE NETHERLANDS
Devotional Prints
FROM GERMANY AND THE NETHERLANDS
January 19 - March 16, 2008
Georgia Museum of Art
The University of Georgia
Lamar Dodd and Charles B. Presley Family Galleries
Curator: Giancarlo Fiorenza, Pierre Daura Curator of European Art
Renaissance Prints

PRODUCTION AND RECEPTION

The publication of a print often entailed a collaborative effort. Prior to the sixteenth century, woodcutters generally aligned themselves with book publishers, who would dictate the subject matter in order to illustrate their volumes. Nevertheless, more entrepreneurial-minded artists like Albrecht Dürer (Fig. 5) broke the mold to produce their own designs and cut independent blocks with great commercial success. Both reproductive and original prints were staples for engravers and etchers. By definition, a reproductive print records, whether accurately or summarily, another work of art made in a different medium, such as a painting. The aim was to circulate well-received and much-admired prototypes in a more affordable form. On the other hand, there was a high demand for etchers and engravers to produce independent works for the open market. It is not difficult to spot the division of labor: after the name or initials on a print one finds such inscriptions, primarily in Latin elegiac couplets, complementing images in order to enrich the viewing experience. In certain cases, religious subjects served as a convenient pretext for the portrayal of saints into the viewer's immediate realm of experience by casting them within convincingly rendered contemporary settings. One can also savor the technical achievements of these engravers, woodcuts, and lithographs from the precision of line to the refinement of modeling with light and shadow, that simulate pictorial qualities.

The Georgia Museum of Art periodically showcases highlights from its permanent collection. In 1984, the museum hosted an exhibition and published a bulletin entitled Masterpieces of European Printmaking: 15th-19th Centuries, which housed a wide range of religious and secular works. Some of the prints featured in 1984 are also on display in the current exhibition, together with a selection of recent acquisitions and seldom-exhibited works which occasion the opportunity to investigate their religious content in its proper cultural context.
Fig. 4: Anonymous, Crucifixion with Angels, Receiving the Blood of Christ, no. 2

Fig. 5: Martin Schongauer, Crucifixion with Four Angels, no. 57
patrons and collectors pasted them in books. Rather than masking supposed deficiencies in the design, coloring increased a print’s value and enhanced the effect of the image. As Richard S. Field notes with regard to a crucifixion woodcut, “With the advent of the printed book, such images often accompanied the canon of the Mass, during which the priest and the congregation celebrated Jesus’s sacrifice on the cross—the wafer becoming the flesh of Christ, the wine his blood. The very depiction of the angels encircling the blood issuing from Christ’s wounds suggests such associations. The painted blood dripping down Christ’s body and spilling over the rim of the chalices, not demarcated by the lines in the woodcut, gives the impression that the image itself is miraculously bleeding. Highly expressive, the painted woodcut is nonetheless deliberately archaic in style. This work compares interestingly to an engraving of the crucifixion by Martin Schongauer of Colmar, which, despite being produced about fifteen years earlier, represents a quantum leap forward in terms of technical and visual refinement (Fig. 5). Even without the use of color, the artist captures a sense of pictorial naturalism. His clarity of line and his use of hatching and stippling to create shadows and volume evidence his technical facility. The sculpture-like quality of the figures and the chiseled folds of their drapery betray Schongauer’s admiration of Flemish art, including the paintings of Rogier van der Weyden (1399/1400–1464). As opposed to the intense reaction of Saint John in the woodcut, Schongauer’s saint is more stoic and contemplative. Furthermore, figure and landscape balance elegantly with the interplay of forms and overprinting planes enriching a sense of space. Schongauer’s prints caught the attention of the young Michelangelo, who drew a copy of his Temptation of Saint Anthony. Lucas van Leyden was another pioneer in the field of engraving. Dürer held his work in such high esteem that in 1521 he visited the artist in Antwerp and exchanged some of his own prints for all of Lucas’s existing graphic works. Lucas’s Visitation (Fig. 6) is a superb rendition of the time-honored subject of the meeting of Mary, the mother of Jesus, and her cousin Elizabeth, the mother of John the Baptist. According to the Gospel of Luke (1:36–56), Mary, having heard at the Annunciation that the aged Elizabeth was six months pregnant, journeyed to visit her. When Elizabeth heard Mary’s voice, she was filled with the Holy Spirit and the baby “leaped” for joy in her womb. The silvery tone of the print is achieved through shallow strokes of the burin that make Lucas’s line more delicate, almost in replication of graphite drawing. Over the course of his career, as David Landau and Peter Parshall observe, “Lucas’s pictorialism evolved towards suppler shading, lighter tones of ink, and more delicate chiaroscuro effects.” Although Lucas’s print is on a diminutive scale, he nevertheless endows his figures with a sense of monumentality. Elizabeth and Mary fill the composition as they stand firmly on the earth against a nondescript, hatched backdrop. Their gentle embrace and Elizabeth’s kiss on Mary’s cheek convey a delicate tenderness. Note the difference in mood between Lucas’s Visitation and an etching of the same subject by Crispin van de Passe from 1599 (Fig. 7). The theatricality of the later print is reminiscent of religious dramas performed in churches and public processions. The man doffing his hat outside the medieval village gate and the two women who pause to look at Elizabeth and Mary turn this intimate event into a contemporary public spectacle. The Latin inscription underscores the feeling of jubilation at the cousins’ encounter: “When, oh virgin, your clearer voice arose to my ears,/there rose up in my pregnant belly my trimestrial child.” Maerten van Heemskerck, who traveled extensively throughout Europe and worked in Haarlem during the latter part of his career, was the first Dutch artist to use the medium of prints professionally, supplying drawings for nearly six hundred prints executed by a series of master
engravers. One of his most emotionally charged series is The Seven Bleedings of Christ, which was engraved by Herman Jansz. Muller in 1565. The Georgia Museum of Art owns The Nailing to the Cross and The Crucifixion (Figs. 8 and 9). In the former Muller expertly translates the brutal energy of Van Heemskerck’s design. As one centurion swings a mallet to drive the nail through Christ’s feet, the other balances the mighty cross between his legs to absorb the shock of his partner’s blows. At the nailing, Christ refused the narcotic of vinegar mixed with gall to dull his pain (Matthew 27:34); hence, Van Heemskerck shows a defiant Christ turning his head away from the centurion who squeezes the liquid from a sponge. The two bound robbers watch helplessly and writhe in agony knowing their fate. There is a heroic muscularity to the figures, derived from Van Heemskerck’s study of ancient sculpture and Michelangelo’s frescoes in the Sistine Chapel during his trip to Italy from 1532 to 1536/7. The landscape is especially morbid: skeletal remains litter the ground while men swing lifeless from the gallows in the background. Mary swoons, already overcome with grief. Next to her, Veronica holds up her veil with the image of Christ’s face miraculously imprinted on it. Each print is replete with iconographic motifs. In The Crucifixion, Longinus pierces Christ’s side with a lance as Mary Magdalene embraces the cross. Another centurion breaks the legs of the bad thief while the good thief, to Christ’s right, looks on with anger. Hadrianus Junius (1511–1575), the great Dutch classical philologist, historian, poet, and physician, wrote Latin verses for these prints that complement their emotional intensity and physical brutality. Notably, his words invoke baptismal references as Christ bleeds for mankind’s salvation:

Stretched on the cross and driven by spikes, everlasting through water’s work, he flows afar, a bubbling spring unconcealed. (Fig. 8)

A river of water, a fluid of tepid blood, issues forth from the gaping side: that washes this stores for blame for all. (Fig. 9)

Junius was enthralled by the printing process. He praised Van Heemskerck as a second Apelles, the famed artist of antiquity; not only because he devotes his time so carefully that there is no day when he is so occupied that he is not working at some task, but in drawing a line practices his art, but also because he is extraordinarily prolific, producing work of every sort, paintings as well as drawings which are to be made into prints.† The collaboration between artist and humanist underscores the intellectual dimension of religious prints. Junius worked closely with a number of artists on their projects. For instance, his initials appear next to the Latin inscription on Philips Galle’s engraving The Parable of the Good Shepherd (1569; Fig. 10), after Pieter Janz. Muller, The Nailing to the Cross, no. 45

Herman Janz. Muller, The Nailing to the Cross, no. 46

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† The collaboration between artist and humanist underscores the intellectual dimension of religious prints. Junius worked closely with a number of artists on their projects. For instance, his initials appear next to the Latin inscription on Philips Galle’s engraving The Parable of the Good Shepherd (1569; Fig. 10), after Pieter
Bruegel the Elder. The work illustrates in lively anecdotal detail Jesus’ parable as recorded in the Gospel of John (10:1-16), while Junius’s inscription provides an interpretive gloss on Jesus’ words:

"Here in safety stable yourselves, men, come under the roofs; With me as shepherd of the sheep, the door lies open wide. Why do you burst through the sides or the roof? That’s the way of wolves And of thieves, whom my sheepfold rejects."

Junius attempts to imitate Christ’s proverbial wit and divine wisdom in his own words. As Erasmus of Rotterdam explains, the intentional obscurity of the parables in the Bible exercise cognitive skills while the veils of figurative language secure their lesson by pleasure: "The parables of the Gospel, if you take them at face value—who would not think that they came from a simple ignorant man? And yet if you crack the nut, you find inside that profound wisdom, truly divine, a touch of something which is like Christ himself." 10

**LANDSCAPE AS THE SITE OF DEVOTION**

While religious subjects were the main staple for artists, Pieter Bruegel the Elder excelled in the representation of landscapes in both his pictorial and graphic works. He crossed the Alps and traveled throughout Italy for two years. On his return to Antwerp in about 1555, he made designs for a suite of twelve prints, showing both religious and secular subject matter. These prints are known as the *Large Landscapes* and were engraved and etched by Jan and Lucas van Doetecum and subsequently published by Hieronymus Cock in large numbers and distributed throughout Europe, anticipating a market for landscape imagery. In 1982, the Georgia Museum of Art acquired their engraving of Bruegel’s *Saint Jerome in the Desert* (Fig. 11). The fourth-century saint, who translated the Greek and Hebrew versions of the Bible into Latin, went into the desert of Chalcis, Syria, to mortify his flesh and cleanse his mind of impure thoughts. There he sought solitary meditation and concentrated on his biblical studies. But Bruegel’s landscape is far from an arid desert setting. Instead, the artist has provided a highly imaginative portrayal of an Alpine landscape.
Walter Gibson observes, the artist exaggerates the horizontal and vertical distances of the terrain, introducing breathtaking descents from the highland in the foreground to the vast plains beyond. Bruegel confronts the viewer with a landscape of epic proportions. Saint Jerome is barely visible in the print, crouched in the lower righthand corner, bowing his head under his wide-brimmed hat as he reads from the Bible. His companion and traditional attribute, a tamed lion, rests by his side. Notably, Jerome has his back turned to the landscape, intent on maintaining a solitary existence. The saint’s meditation on the written word serves as an analogue to the viewer’s rapt scrutiny of the vastness and variety of Bruegel’s landscape.

Artists, like mapmakers, provided viewers a kind of optical journey with their prints. Such is the case with Augustine Hirschvogel, who worked with equal success as an etcher, mathematician, and cartographer. Hirschvogel cast a fascinated eye toward the northern landscape, both for its natural beauty and historical topography. In 1552, he published his *Plan of Vienna*, together with a treatise outlining his method for making the survey. He excelled in making small-scale engravings valued for their calligraphic freedom and sparseness. For instance, in his *Landscape with the Conversion of Saint Paul* (Fig. 12), it would be near impossible to find the Roman centurion Saul, who on his way to Damascus converted to Christianity, taking the name Paul, were it not for the divine light blasting him off his horse accompanied by Christ’s words, “Saul, Saul, why persecutest thou me?” (Acts 9:4). The large tree in the center foreground divides the composition into two zones, one sacred and the other secular. On account of its intimate scale, the print invites scrutiny with a discerning eye. Hirschvogel let the acid bite into the lines he made in the plate to such a degree that they appear even more ragged than usual. The deeply etched lines add a touch of wildness to his scenery, which is populated by snaking rivers and medieval structures. Such images align etching with individual draftsmanship and were valued in many ways beyond their devotional aspect.

The landscapes of Bruegel and Hirschvogel encourage the reinterpretation of a much earlier print, *Christ in the Wilderness Attended by Six Angels*, from about 1480–90 (Fig. 13).
The identity of this formidable engraver, known only as Master i.e., remains unclear. Of the fifty-five engravings currently attributed to his hand, thirty-two are copies of Martin Schongauer's prints suggesting a close relationship between the two. In fact, this print is signed at the lower left with a false Schongauer monogram. According to the Gospel of Mark (1:12–13), Christ retired to the wilderness immediately following his baptism: 'And he was there in the wilderness forty days tempted of Satan, and was with the wild beasts; and the angels ministered unto him.' The print is replete with natural symbolism. A longstanding visual and literary tradition associates the monkey, a rapacious animal and false imitator of God, with Satan, and in this work the creature offers the forbidden fruit in imitation of the biblical serpent. The owl is a carnivorous bird and lover of darkness, and the "ape and owl team" is often associated with damnation. But a fifteenth-century viewer might not have experienced the creatures as this print according to such a narrow iconographic reading. Instead, the monkey in the tree, together with the rabbits frolicking on the ground, calls attention to issues of decorum and artistic license, and by extension the necessity of vigilance against wandering attention. For example, Saint Antoninus (1389–1459), the archbishop of Florence, admonished painters against depicting errors: 'Painters are to be blamed when they paint things contrary to our faith . . . to paint curiosities into the stories of saints and in churches, things that do not serve to arouse devotion but laughter and vain thoughts—monkeys and dogs chasing hares and so on, or gratuitously elaborate costumes—this I think unnecessary and vain.' The "curiosities" that populate the Master i.e.'s engraving flaunt the artist's skill in depicting nature's variety while simultaneously testing the viewer's ability to concentrate on the devotional subject without being distracted by artifice. The animals, in other words, tempt the viewer as much as they tempt Christ.

GOLZTIUS, BOLSWERT, PONTIUS

In 1978, Eleanor Saunders wrote an extremely useful essay devoted to the engravings by Hendrick Goltzius in the museum's collection: "Imitation and Invention: Prints by Hendrick Goltzius," published in the Bulletin of the Georgia Museum of Art. A large part of her text concentrated on Goltzius's Passion, a series of twelve engravings devoted to Christ's last days. The artist dedicated his Passion to Cardinal Federico Borromeo (1564–1631), the great patron of art who founded the Ambrosiana, a Milanese institution dedicated to the reform of sacred art and scholarship. Goltzius won a gold chain for his efforts in realizing a natural narrative in the manner of Lucas van Leyden, one emphasizing visual clarity and scriptural and iconographic accuracy. Although the Ambrosiana was founded in 1603, some years after the appearance of Goltzius's Passion, Borromeo nevertheless was long-committed to bringing the figurative arts in the service of religious history, especially in response to the Counter Reformation's call for a modification of image use. In 1624, he even published a treatise of art as a tool of religion: De pictura sacra. Goltzius's imagery seems to anticipate Borromeo's interest in how artists convey emotions and produce empathy in the viewer. Several artists in this exhibition were famed for their reproductive engravings in the seventeenth century. Schelte Bolswert, a master in the Antwerp Guild of Saint Luke and among the most prominent reproductive engravers after Rubens, was a master in the Antwerp Guild of Saint Luke and was the most prominent reproductive engravers after Rubens. He lodged in Rubens's house from 1624 to 1651, and after Rubens's death in 1640, he worked for Anthony van Dyck.
on a number of engraving projects, including his Iconography series of portraits. Pontius’s engraving after Van Dyck’s Lamentation (ca. 1629) a painting now in the Koninklijk Museum voor Schone Kunsten, Antwerp, demonstrates his near-flawless technique (Fig. 17). Subtle light and tonal effects replace color while preserving the sense of richness of the fabrics. Pontius masterfully recreated transitory effects of nature in his engravings. Overall, the poignant mood of Van Dyck’s original painting is conveyed and reverberates in the inscription:

Oh stars, oh heaven’s never violated fires!
Establish your lights for your people in darkness.
Quenched by a cruel death, the son do we weep,
Who once for you, once for me was the light.

Modern Prints

A LOOK BACK AT THE REFORMATION

The Protestant Reformation that arose in the early sixteenth century brought about a change in people’s attitude toward images. Reformers challenged the need for religious art, which they felt promoted excessive expenditure and conspicuous consumption, or worse, superstition and idolatry. Many works of art were either censored or destroyed. Although not avverse to the efficacy of images, Martin Luther (1483–1546), an Augustinian friar and professor of theology at the University of Wittenberg, was nevertheless dismayed by the worldly corruption of the Roman Catholic Church in the granting of indulgences, the abuse of excommunication, and the culture of nepotism. He therefore announced a new “Babylonian Captivity of the Church” in a treatise by that name, accusing the papacy of holding the church hostage on account of its decadence. In 1521, Pope Leo X officially excommunicated Luther from the Roman Catholic Church, but this only spurred on the reformer’s efforts. In order to convey the true message of the Word of God and to make it more accessible, Luther translated the New Testament (1522) and the Hebrew Bible (1534) into his native German. The translations fueled the Protestant Reformation, and had a long and illustrious history. Paintings and prints associated with Luther’s movement tend to focus only on those sacraments sanctioned in the Bible. In 1960, Käthe Vogt republished Luther’s translation of the Gospel of Matthew and...
What began as an innocent day of browsing in the print room by a new curator has developed into an in-depth exhibition of a specific and intriguing part of the museum's collection. Devotional Prints from Germany and the Netherlands also enabled the facilitious collaboration of museum volunteers: my intern, Elizabeth Stoutamire, helped with the research for this brochure and for the gallery labels, while Sam and Elaine Carleton, retired classicists, generously assisted with the translation of the Latin inscriptions. The subject matter of these prints has lent itself to a long tradition of iconography; but this modest brochure, together with the didactical labels in the exhibition, show how the participation of the viewer is integral to the meaning of the object. The expressive force of these prints speaks to the human condition and to the necessity of beholding and rapt attention as a prerequisite to devotion. Viewers are invited not only to seek not only the correspondences, but also the oppositions between image and text, between past and present, and to discover the meaning that lies therein.

Giancarlo Fiorenza, Pierre Daura Curator of European Art

CONCLUSION


4 See a concise survey of art in the age of the Reformation, see Smith, 515–46.


9 For a concise survey of art in the age of the Reformation, see Smith, 515–46.


11 For a concise survey of art in the age of the Reformation, see Smith, 515–46.


18 For a concise survey of art in the age of the Reformation, see Smith, 515–46.

### Checklist of the Exhibition

#### In the case of multiple states, the relevant state is indicated

1. **Joost Antoon Booys (Netherlands, 1510–1591)**
   - Heart of Jesus Christ (from secco-tempera etcher), 1548

2. **Boethius Bolswert (Dutch, ca. 1580–1633), Frederick Bloemaert (Dutch, ca. 1610–ca. 1669), Jost Amman (Swiss, 1539–1591)**
   - Museum Purchase

3. **Checklist of the Exhibition University Purchase of Phillip and Juanita Greenspan**
   - Georgia Museum of Art, University of Georgia; gift of David James

4. **Engraving on paper**
   - GMOA 2006.228, University Purchase

5. **Engraving on paper**
   - GMOA 2007.88, University Purchase

6. **Engraving on paper**
   - GMOA 2005.46, University Purchase

7. **Engraving on paper**
   - GMOA 1984.13.14, University Purchase

8. **Engraving on paper**
   - GMOA 1970.2594, University Purchase

9. **Engraving on paper**
   - GMOA 1967.1852, University Purchase

10. **Engraving on paper**
    - GMOA 1971.2676c, University Purchase

11. **Engraving on paper**
    - GMOA 1966.1472, University Purchase

12. **Etching with engraving on laid paper**
    - GMOA 2007.88, University Purchase

13. **Etching**
    - GMOA 1967.1866, University Purchase

14. **Etching**
    - GMOA 1961.741, University Purchase

15. **Etching**
    - GMOA 1967.1866, University Purchase

16. **Etching**
    - GMOA 1966.1472, University Purchase

17. **Etching**
    - GMOA 1971.2676d, University Purchase

18. **Etching**
    - GMOA 1971.2676e, University Purchase

19. **Etching**
    - GMOA 1971.2676f, University Purchase

20. **Etching**
    - GMOA 1971.2676g, University Purchase

21. **Engraving on paper**
    - GMOA 1971.2676h, University Purchase

22. **Etching**
    - GMOA 1971.2676i, University Purchase

23. **Engraving**
    - GMOA 1971.2676j, University Purchase

24. **Engraving**
    - GMOA 1971.2676k, University Purchase

25. **Engraving**
    - GMOA 1971.2676l, University Purchase

26. **Engraving**
    - GMOA 1971.2676m, University Purchase

27. **Engraving**
    - GMOA 1971.2676n, University Purchase

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**Note:** The text appears to be a partial list of artworks, possibly from an exhibition, with entries for artists and their works. The list includes information about the artists, mediums, and dates of the works. The document is likely part of a catalogue or exhibition guide, though the specific format and structure are not clear from the provided image.
34. Hendrick Goltzius (Dutch, 1558–1617) Engraving on paper
35. Hendrick Goltzius (Dutch, 1558–1617) Engraving on paper
36. Hendrick Goltzius (Dutch, 1558–1617) Engraving on paper
37. Hendrick Goltzius (Dutch, 1558–1617) Engraving on paper
38. Hendrick Goltzius (Dutch, 1558–1617) Engraving on paper
39. Hendrick Goltzius (Dutch, 1558–1617) Engraving on paper
40. Mathias Greuter (Flemish, 1564–1638) Engraving on paper
41. Augustin Hirschvogel (German, 1565–1555) Woodcut on paper
42. Lucas van Leyden (Dutch, ca. 1494–1535) Engraving on paper
43. Lucas van Leyden (Dutch, ca. 1494–1535) Engraving on paper
44. Michelangelo (probably German, active ca. 1480–1564) Woodcut on paper
45. Herman van Mander, after Maerten van Heemskerck Woodcut on paper
46. Martin Schongauer (German, ca. 1450–1491) Engraving on paper
47. Herman van Mander, after Maerten van Heemskerck Engraving on paper
48. Paula Pinto (Brazilian, 1607–1618) Engraving on paper
49. Rembrandt van Rijn (Dutch, 1606–1669) Etching on paper
50. Rembrandt van Rijn (Dutch, 1606–1669) Etching on paper
51. Rembrandt van Rijn (Dutch, 1606–1669) Etching on paper
52. Rembrandt van Rijn (Dutch, 1606–1669) Etching on paper
53. Johan Sadeler I (Flemish, 1590–1610) Engraving on paper
54. Johan Sadeler I (Flemish, 1590–1610) Engraving on paper
55. Hans Schäufelein (German, ca. 1480–1540) Woodcut on paper
56. Lucas van Leyden (Dutch, ca. 1494–1535) Woodcut on paper
57. Martin Schongauer (German, ca. 1450–1491) Woodcut on paper
58. Virgil Solis (German, 1514–1562) Engraving on paper
59. Andreas Stock (Flemish, 1580 (?)–1648), after Anthony van Dyck Woodcut on paper
60. After David Teniers (Flemish, 1610–1690) Woodcut on paper
61. Johann Martin (Flemish, ca. 1549–1615), after Maerten van Heemskerck Woodcut on paper
62. Joost de Vos (Dutch, 1597–1678) Engraving on paper
63. Jan van de Passe (Dutch, 1604–1617) Woodcut on paper
64. Giuseppe von der Passe (Dutch, 1604–1617) Woodcut on paper
65. Jacob de Gheyn II (Dutch, 1565–1629) Woodcut on paper
66. Jacques de Gheyn II (Dutch, 1565–1629) Woodcut on paper
67. Raphaël (Italian, 1483–1520) Engraving on paper
68. Hans Sebald Beham (German, 1500–1550) Woodcut on paper
69. Pieter Coecke van Aelst (Flemish, 1502–1550) Engraving on paper
70. Hendrick van Steenwyck (Dutch, 1550–1607) Woodcut on paper
71. Giorgio Vasari (Italian, 1511–1574) Engraving on paper
72. Hendrick Goltzius (Dutch, 1558–1617) Woodcut on paper
73. Hendrick Goltzius (Dutch, 1558–1617) Woodcut on paper
74. Hendrick Goltzius (Dutch, 1558–1617) Woodcut on paper
75. Hendrick Goltzius (Dutch, 1558–1617) Woodcut on paper
76. Hendrick Goltzius (Dutch, 1558–1617) Woodcut on paper
77. Hendrick Goltzius (Dutch, 1558–1617) Woodcut on paper
78. Hendrick Goltzius (Dutch, 1558–1617) Woodcut on paper
79. Hendrick Goltzius (Dutch, 1558–1617) Woodcut on paper
80. Hendrick Goltzius (Dutch, 1558–1617) Woodcut on paper
81. Hendrick Goltzius (Dutch, 1558–1617) Woodcut on paper
Educational Programs for *Devotional Prints from Germany and the Netherlands*

**GALLERY TALK**
Giancarlo Fiorenza
Thursday, January 24, 2 p.m.

**LECTURE**
“Hugo van der Goes and the Heart of Devotion”
Ellen Konowitz, associate professor, SUNY New Paltz, School of Fine and Performing Arts
February 7, 5:30 p.m.
M. Smith Griffith Auditorium

**GUIDED TOUR**
Sunday, March 2, 3 p.m.

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