

Lot and His Daughters, 1530

WHILE THIS PRINT IS an example of Lucas' lifelong interest in the Power of Women theme, it also demonstrates the notable change in his treatment of such subjects. As mentioned in regard to the earlier woodcut series (cat. nos. 33-39, 59-66), the mood is cool and emotionally restrained in those works, the female figures in the later set appearing perhaps more voluptuous and seductive. Here, by contrast, the mood is fervid and relatively active, lust being the obvious source of man's downfall.¹ This new forthright sexuality is characteristic of the last phase of Lucas' graphic career.

In approximately twenty-four years of productivity, Lucas continued to sketch the outlines of his design di-

Engraving

190 x 244 (7½ x 9⅝)

B., D. 16, H. 16 I/III, L. 173, O. 165, V. 15 I/III

The British Museum, London

rectly on the plate. There is no indication that he made preparatory studies. Again, these lines were so lightly engraved into the plate that they are the first to disappear and, as such, provide a good indication of wear. In this print, the line above the head of the daughter on Lot's knee and the lines which define the crossbar of the sword act in this capacity. In contrast, the line which describes the contour of Lot's right foot was deeper and is still comparatively strong in later impressions.

1. The fact that contemporary Bibles often have marginal notations forbidding the reading of certain passages of this story seems to confirm the sexual interpretation (see Sandra Hindman, *Text and Image in Fifteenth Century Illustrated Dutch Bibles* [Leiden, 1977], 102).

