

Summary

JOANNA JABŁOŃSKA / *Triptych of Lamentation* by Jean Bellegambe from the collection of the National Museum in Warsaw

Triptych of Lamentation by Jean Bellegambe from the collection of the National Museum in Warsaw has been waiting very long for a monographic elaboration that would firstly polemicalise with the assumptions of Robert Genaille, a leading researcher on Bellegambe's work, and secondly show appreciation of its qualities considering form and contents. In the following article, which presents an extract from MA thesis written under the guidance of Prof. Jan Harasimowicz, the author wants to focus attention foremost on compositional structure of the scenes from the triptych opening, which invite an onlooker to a specific play between "perceiving seeing" and "recognising seeing". Strictly geometrical fundamentals of the composition, sensed at the very first look that introduces the mentioned play, seem to denude the painting as a painting, perform a role of self-protection against an image power, which so often leads to idolatry. The process of "removing a spell out of the painting" can also be noticed on the level of a programme, which has been discussed here only synthetically. Basically it is performed by moving the scene of St. Gregory's Vision onto the obverse of the wing, so in place where traditionally an image of a founder's patron was situated. Paintings depicting St. Gregory's vision, as images guaranteeing the praying in front of them persons an absolution, have gained great popularity since the end of the 14th c., what can be proved by the number of preserved objects both of altar and sepulchral art. Still the scene of Vision in the majority of the preserved cases was placed in the centre. Searching for the basis of this self-questioning of an image (moving St. Gregory's Vision onto a wing board does not depreciate the vision itself but its picture only), which is fulfilled on at least these two mentioned above levels, the author directs the reader's attention towards historic circumstances of the creation of the *Triptych of Lamentation* – transformation of devotion related to Reformation preceded by reformative movements within the Catholic Church.