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The Haywain Triptych: A Painted Sermon on the Fruits of Avarice

Abstract: *The Haywain Triptych* is a set of three painted oil on oak panels that contain a complete frontispiece on the exterior and a three-part composition on the interior. It dates to approximately 1510–1516. It was painted by Hieronymus Bosch as a visual sermon that discusses the various evils that arise from avarice, most notably violence and aggression. The imagery that is used is drawn from several theological sources. Bosch uses motifs mostly inspired by the Modern Devotion movement and popular theological literature of his time, including the Vulgate translation of the Bible, Augustine, Aquinas, à Kempis, Chrysostom, and Bernard of Clairvaux. The most significant image used is the allegory of hay as a representation of temporal wealth, which is a motif sourced from the Dutch translation of the Vulgate and the popular literary imagery of Bosch's time. The triptych is a judgment scene that follows original sin, the situation of fallen humanity with regard to avarice, and the ultimate result of sin through death. It also contains a message of entreaty to put aside the sins that come from worldly riches and to follow the righteous path through poverty toward Christ.

Key words: The Haywain Triptych, Hieronymus Bosch, avarice, aggression, original sin.

The Haywain Triptych is an oil painting on oak panels consisting of a unified composition on the frontispiece (when the triptych is closed) and a three-part narrative on the inside wings and central panel. It is roughly dated to between 1510 and 1516 and is likely one of the last paintings by Hieronymus Bosch (b.?1450–1516) (Ilsink et al. 2016, 336). Though Bosch's work has been interpreted in various ways and often with some creative liberty, it is important to base any analysis on a clear understanding of the cultural and theological background which brought an artwork into existence. *The Haywain Triptych* is arguably a concise depiction of Medieval Catholic Theology and its understanding of avarice and sin as a path, not only to violence and social evils but ultimately to death. It is through this theological lens that an in-depth analysis of this particular painting will be made.

Hieronymus Bosch was born Jheronimus van Aken around 1450 to a multi-generational family of painters. He lived and worked in 's-Hertogenbosch in the Duchy

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of Brabant in what is now the Netherlands (Smith-Laing 2016, 140; Ilsink et al. 2016, 13). The area was dominated socially by a Catholic order called The Brotherhood of the Common Life which was centered on the Modern Devotion movement (Ilsink et al. 2016, 16). The brotherhood organized two schools in 's-Hertogenbosch, one of which Bosch himself attended (Baum 1983). Bosch belonged to a charitable order known as the Brotherhood of Our Lady (Ilsink et al. 2016, 21) and was well read in scripture and contemporary theological writings (Baum 1983). He was a prominent artisan of the town and socially as well as religiously active (Ilsink et al. 2016, 13). His work was commissioned by the Church, the Burgundian-Habsburg court, and the wealthy upper classes (Ilsink et al. 2016, 27). Since Bosch left no letters or personal documents except legal and financial papers, we can never have a direct insight into the intended meaning of his work. It is only through an awareness of Bosch's theological, social, and cultural background that we can begin to understand the context around his paintings. For this particular analysis, it is necessary to clarify the contemporary theological beliefs of his time, especially with regard to avarice and sin.

Likely, a strong influence on this painting is Thomas à Kempis' book, *The Imitation of Christ*. à Kempis was a member of the Brotherhood of the Common life from the age of thirteen and was strongly influenced by the teachings of Gerard Groote and the Modern Devotion movement (à Kempis 1892, vi). Throughout the book, à Kempis entreats the faithful to put aside worldly interests and devote themselves to following the teachings of Christ. In one passage from his chapter on the consideration of one's self, he writes: "Thou wilt then make great progress, if thou keep thyself free from all temporal care. But if thou set a value upon anything temporal, thou wilt fail exceedingly. Let nothing be great, nothing high, nothing pleasant, nothing acceptable to thee, save God only and what comes from God" (à Kempis 1892, 65). Avarice is at its most basic level, the desire for worldly things. à Kempis reiterates throughout *The Imitation of Christ* the need for temperance and dampening this desire. If we are forever chasing material things like money, property, clothes, and rich furnishings, we are wasting our energy on things we cannot take with us (à Kempis 1892, 2). Additionally, such fixations can hamper our spiritual life and "defile" our hearts (à Kempis 1892, 60). This defilement is precisely that which can lead us farther away from God and farther into sinful acts.

Thomas Aquinas in his *Summa Theologica* in question 118, analyses the sin of avarice (Aquinas 1922, 146). In this question, Aquinas discusses the three ways in which this can be justified as a sin. The first way refers to a sin against one's neighbor because wealth and rich possessions are scarce and hoarding them deprives others of their natural acquisition. The second refers to a sin against oneself because it "causes disorder in (one's) affections". The third way refers to a sin against God because one condemns eternal belongings for temporal wealth (Aquinas 1922, 146). Aquinas elaborates on this further by referring to the mortal sin of avarice as bringing "darkness on the soul" (Aquinas 1922, 151). The most important aspect of this analysis, however, is Aquinas' conclusion on greed as a capital vice, in which he states, "…a capital vice is one which under the aspect of end gives rise to other vices: because when an end is very desirable,

the result is that through desire thereof man sets about doing many things either good or evil" (Aquinas 1922, 156). He also explicitly states that a man consumed by avarice may use force, violence, or deceit to acquire other people's goods or wealth (Aquinas 1922, 159). It is this last point that is crucial to our understanding of *The Haywain Triptych* and the over-arching warning given to us by Bosch. By depicting the fruits of greed, he is drawing a direct line from the inordinate love of wealth and its inevitable results, whether they are in this life or in eternity.

With this theological foundation, we can turn our attention to the painting itself. On the frontispiece of *The Haywain Triptych* is depicted a central figure of an old traveler in worn clothes, his basket strapped on his back and a stick in his hand. To the side of him are an aggressive dog and the remains of a dead horse. Off the path, a man is being tied to a tree and robbed by thieves. In the middle distance, a bagpiper is playing while a couple dances together among a flock of sheep. Farther back, a gallows is being set up on a hill, surrounded by a crowd and within the valleys and hills, the faint shadow of a church tower can be distinguished. Notably, there is also a small shrine nailed to the tree under which the bagpiper is sitting, but the crucifixion scene inside is obscure (Bosch 1510–1516).

Bosch's layers of symbolism here may be deciphered by viewing the central figure of the scene as a pilgrim through life (Ilsink et al. 2016, 336). In one verse from *The Imitation of Christ*, à Kempis appropriately entreats, "Keep thyself as a pilgrim and a stranger upon Earth, whom none of the affairs of this world concern" (à Kempis 1892, 46). As we can see, this traveler does indeed continue on his path, avoiding the dog, the skeletal remains of the horse, the thieves, and the dancers. Bosch is using the common theme of the pilgrim to represent us, the viewers, and the faithful who are traveling a spiritual road and who can be drawn away from the path of God by force or by choice. Certainly, sin is one way in which we may be distracted from our pilgrimage. St. Bernard of Clairvaux makes a similar and more evocative statement:

> Blessed are those who live as pilgrims in this wicked world and remain untainted by it. (…) For the pilgrim travels the king's highway neither on the right or the left. If he should come upon a place where there is fighting and quarrelling, he will not become involved. And if he should come to a place where there is dancing and leaping or where there is a celebration (…) these will not entice him, for he knows he is a stranger, and as such has no interest in these things (quoted from: Dixon 2003, 103–104).

These variations on the theme of life's pilgrimage set the context through which we will be viewing the entire composition of *The Haywain Triptych*. If we understand that Bosch is quite literally depicting this theological situation, then we can understand the work as a whole to be a warning to the faithful to be wary of sin and worldly interests because they can compromise one's footing on the righteous path.

Virginia G. Tuttle's analysis of the frontispiece also brings to light a significant allusion. She argues that the central figure is very likely an allegorical representation of

poverty. The stick, worn clothing, dog, and the positioning of the image are all iconic symbols used to identify the personification of the virtue of voluntary poverty in 14th-century virtue illustrations. Thematically, this would further clarify Bosch's main idea in *The Haywain Triptych* since "holy poverty" is opposed to avarice (Tuttle 1981, 91). From this perspective, we may view the frontispiece as an opening theme in which Bosch is painting the spiritual ideal that we should be trying to emulate in order to bring ourselves closer to God. He is telling the viewer that they must put aside the cares of the world and follow the path to Christ through the rejection of Earthly wealth. When we combine this with the internal panels, the full message of Bosch's painted sermon becomes clear.

The doors of the triptych open to reveal three panels (Bosch, 1510–1516). On the left panel, the expulsion of the fallen angels, the creation of Adam and Eve, their temptation and sin, and their exile from the Garden of Eden are depicted The larger central panel focuses on an enormous haywain traveling from left to right across the composition. People from all stations are represented crowding around it. Behind the haywagon is a procession of kings, nobles, and the Pope. All around, people jostle to get closer to the haystack in order to grab handfuls of the hay. There are several scenes of violence and murder around the haywain as well as depictions of fraudulence and hoarding. On top of the haywagon are musicians and lovers, as well as a demon and an angel. Only the angel looks up to Christ in the sky showing his wounds and looking down at the mass of humanity. Demonic figures pull the haywain through the scene. The right panel, of a similar size to the left is a depiction of hell and damnation. The procession from the central panel appears to continue into the right panel's composition. There, demons torture the souls of the sinners who have given in to greed. The sky is reddened by enormous blazes and clouds of smoke. "Infernal" would be the most appropriate term for the scene.

Several art historians and writers have contributed to the exhaustive research done to clarify Bosch's visual allegory of hay as money and worldly wealth in the context of the biblical translations of his time, Dutch proverbs, and popular Dutch literature (Tuttle 1981, 89; Baum 1983; Ilsink et al. 2016, 342). From Isaiah, we read: "…All people are grass, their constancy is like the flower of the field. The grass withers, the flower fades, when the breath of the Lord blows upon it. Surely the people are grass. The grass withers, the flower fades; but the word of our God will stand forever" (Isaiah 40:6–8 (NRSV)). It is important to note that in the first Dutch translation of the Bible in 1477, this passage is translated with the word hay (or in Dutch "hoey"/"hoy") being used for the word grass (Ilsink et al. 2016, 342). The significance of this translation is evident in a Dutch poem cited in *Hieronymus Bosch, Painter and Draughtsman, Catalogue Raisonné*. The passage is from a Dutch text called *Van den hopper hoys* ('The Haystack, c.1460–70). It explicitly describes wealth as a haystack that though provided by God and necessary for life, causes suffering because everyone wants a piece of it for themselves (Ilsink et al. 2016, 342). Bosch's visual allegory is a clear result of the cultural connotations of his time regarding hay and transitory wealth. The haystack in the context of his painting is a direct representation of temporal riches.

The relationship between sin and death is a prominent aspect of the triptych and in order to fully understand how Bosch interprets this, it is vital to understand that the Bible available to him in his lifetime would have been the Latin Vulgate or a Dutch translation of the Vulgate (Baum 1983). Paul Meyendorff, in his book *Byzantine Theology*, discusses one of the significant errors of the Vulgate's Latin translation of the original Greek. The disputed text is Romans 5:12 in which Paul is referring to Adam and which is translated from the Greek as, "As sin came into the world through one man, and through sin, death, so death spread to all men *because all men have sinned*" (*…eph ho pantes hemarton*). The Latin however makes this, "As sin came into the world through one man, and through sin, death, so death spread to all men *in whom all men have sinned*" (*…in quo omnes peccaverunt*). This language shift supports the idea of original sin in the sense that death is inherited from Adam because he sinned, instead of understanding death as the result of acting in the same way as Adam (sinning) (Meyendorff 1974, 144). It is theologically significant then that Bosch shows original sin and death on either side of the central panel. To him, the sin of Adam as depicted in the left panel is the cause of humanity's inherited sin as shown here through avarice, and the cause of its ultimate destination as shown in the right panel. It is a subtle point, but one that explains the overall critical and negative view Bosch takes of humanity. We may call this perspective an Augustinian conception of original sin.

In Ernesto Bonaiuti's analysis of the origin of Augustine's concept of original sin, he describes how Augustine viewed the generational aspect of sin from Adam. Since Adam sinned, that sin is projected and carried to each generation as it reproduces, creating humanity as "an agglomeration of condemned creatures which cannot acquire any merit before God, and whose hopes for forgiveness and atonement are only in the benevolent grace of the Father and the infallible decree of his predestination" (Bonaiuti 1917, 163). *The Haywain Triptych* could be viewed as a judgment scene in the sense that it is an illustration of the consequences of original sin and humanity's fallen nature.

Taken as a whole and reading the painting from left to right, the message Bosch is giving us is quite clear. Because original sin was committed, humanity has fallen to the evils of greed and avarice at the cost of their souls, resulting in greater sins and ultimately eternal damnation. Christ is ignored by humanity even though He provides the only possibility of salvation from the condition of sin. In other words, by giving in to avarice, we are leaving the path of righteousness and following the inevitable path to death and hell. The entire painting could be interpreted as a visualization of *The Imitation of Christ*. Bosch's warning against the final result of avarice (death) is a clear echo of à Kempis' entreaty: "nevertheless it is well, if the love of God cannot now keep thee from sin, that at least the fear of hell may restrain thee" (à Kempis 1892, 50). The fate of the unrestrained sinners in Bosch's painting is depicted with intense detail as they willingly ignore Christ and continue on the road to hell led by their tormentors.

The small scenes around the haywain are of particular interest to us with regard to the theology surrounding avarice. When we see the figures pushing and killing each other for a few wisps of hay, it brings to mind Thomas à Kempis' warning, "nothing defiles and entangles the heart of man, as an impure love of created things" (à Kempis

1892, 60). In the same way that Aquinas argues that avarice can entice a sinner to force, aggression, and deceit (Aquinas 1922, 159), so Bosch depicts this argument by illustrating the murder, thievery, and violence that greed causes and feeds. Each scene is a layered and detailed example of the harm avarice creates.

Immediately in the front of the haywain, there is a collection of figures closer together (Bosch, 1510–1516). The most prominent is a grouping in which a woman is raising her fist to beat a man on the ground that is clutching a large armful of hay. A monk holds her arm back and the fallen man holds his hand close to his face. Close by to the left of them is another couple. A man with a crutch and a missing leg is about to be stabbed by a woman for the few straws he is holding in his hand. Lower down and situated between these two scenes we see one man sitting on top of another slitting his throat with a knife while underneath the murdered man there is a bundle of hay peeking out from behind his left shoulder. It is significant that these three scenes are placed so near the center of the painting and in such proximity to each other. They represent the worst possible results of avarice that people may be driven to.

Bosch is making a clear statement with these figures. Just as Aquinas describes, the artist is telling us that avarice is not an isolated sin. It is a sin against others and one that can lead to direct harm against others. Avarice is itself dangerous because it creates a never-ending need for more and more wealth. This insatiable hunger for temporal affluence can drive people to kill and beat their neighbors, friends, spouses, and enemies for even the smallest amount. Bosch depicts this desperate behavior most clearly in the image of the woman stabbing the man for the small handful of hay he is tightly holding. A relevant passage from Ecclesiastes illustrates this theme, "the lover of money will not be satisfied with money; nor the lover of wealth, with gain. This is also vanity" (Ecclesiastes 5:10 (NRSV)). It is the apparently endless aspect of avarice that makes it so dangerous. John Chrysostom, in his Homily 63 on Matthew says, "For they that have little are not equally held in subjection, as they that are overflowed with great affluence, for then the love of it becomes more tyrannical…that the increase of acquisitions kindles the flame more, and renders the getters poorer, inasmuch as it puts them in greater desire, and makes them have more feeling of their want" (Chrysostom 1888). Further on in his sermon, Chrysostom expands on this idea by calling this form of an inextinguishable thirst for wealth a kind of "madness" (Chrysostom 1888). Madness is exactly what Bosch has painted in these scenes. In each of the figures, there is desperation and insanity which drives them in their murderous acts. They no longer see what they are doing but only the possibility of furthering the increase of their earthly wealth.

It can also be understood that avarice is at its deadliest when the perceived value of money is greater than the value of another's life or greater than the value of God. Aquinas assigns the seriousness of this sin by explaining, "if the love of riches becomes so great as to be preferred to charity, in such wise that a man, through the love of riches, fear not to act counter to the love of God and his neighbor, covetousness will then be a mortal sin" (Aquinas, 1922, 150). It is the desperation that greed causes that opens the soul to horrific acts such as those described by Bosch. The people in his painting are so driven by their want of hay that they fail to see the enormity of their actions in pursuit of

it. They are essentially blinded by their desire and are therefore unable to see their own cruelty and sin. A misalignment of the value of human life compared to personal gain is what makes murder and violence a dangerous possibility. Bosch is visualizing just as Chrysostom describes, "For many houses has this lust overthrown, and fierce wars has it stirred up, and compelled men to end their lives by a violent death" (Chrysostom 1888).

The reality of these evil results is made even harsher by Bosch's depiction next to these scenes of a woman holding her tiny infant and praying while a young man (we might assume him to be her husband) is lying dead in front of her. The avarice-driven violence of others has, in this case, not resulted in the death of an anonymous man, but in the loss of a husband and father. Bosch places the evil of aggression and avarice in a very real context and one which is often overlooked. We normally see only the victim of an attack, but there are often more people who suffer as a direct result of the sins of others. In this case, the victims of avarice are not only the people who are being killed for their money but their relatives and dependents. Arguably, these are victims as well because they are directly affected even though the aggression is not aimed at them. Bosch is illustrating the complicated and layered aspect of sin through this pitiable scene. Sin, and specifically avarice, is not an isolated problem that only affects those who are possessed by it. The poison that greed creates spreads to their victims and the families of their victims. This is what makes avarice so evil and so deadly at an individual level and social level.

Underneath the haywain are several figures being run over and caught up in the wheels. These are allegorical depictions of those who cause their own destruction through avarice. Just as Aquinas explains how avarice is a sin against oneself, so these hapless sinners have caused their own downfall under the unstoppable wheels of greed. The Apostle Paul writes in I Timothy, "for the love of money is a root of all kinds of evil, and in their eagerness to be rich some have wandered away from the faith and pierced themselves with many pains"(I Timothy 6:10 (NRSV)). Chrysostom also elaborates on the harm avarice inflicts upon the sinner himself:

> If you consider how these things affect your soul, how dark, and desolate, and foul they render it, and how ugly; if you reckon with how many evils these things were acquired, with how many labors they are kept, with how many dangers: or rather they are not kept unto the end, but when you have escaped the attempts of all, death coming on you is often wont to remove these things into the hand of your enemies, and goes and takes you with him destitute, drawing after you none of these things, save the wounds and the sores only, which the soul received from these, before its departing (Chrysostom 1888).

The earthly wealth that people destroy their lives for cannot be taken with them when they die and ultimately, the fruits of sin which they inflicted on themselves and others were for nothing. Bosch's warning against avarice is aimed precisely at the individual who fails to see the damage done to themselves in this life and the next. None of the tortured sinners that Bosch depicts in his "Hell" panel carry hay with them because

temporal wealth is bound to this physical world. It cannot exist beyond earthly life. Once again we can see the words of à Kempis in Bosch's work, "It is vanity, therefore, to seek after riches which must perish, and to trust in them" (à Kempis 1892, 2).

However, Bosch does not focus just on the personal evils of avarice. Following closely behind the haywain, there are the conspicuous figures of a king, the Pope, and noblemen (Bosch 1510–1516). We can generally understand this to mean that rich and powerful people follow wealth since they are themselves material rulers and that would be a common reading of the image (Baum 1983; Tuttle 1981, 89). However, if we look closer at the figure of the king, we see he has his sword drawn rather than in his sheath. This is very likely used here as a symbol of power and authority (Hulme 1891, 152), though it can also be seen as an obvious symbol of war. In the book of Matthew during his arrest, Jesus says, "Put your sword back into its place; for all who take the sword will perish by the sword" (Matthew 26:52 (NRSV)). Additionally, the Old Testament is filled with references to the sword as a literary symbol of death in war (Exodus 5:3, 15:9, 22:24, Leviticus 26:6, 26:25, Judges 7:20, etc…(NRSV)). The sword is an image that can be taken to have several meanings; however, Bosch does not overtly state exactly which meanings he is alluding to. It is significant, therefore, that behind the king is a large crowd of men, some of whom are holding aloft banners and flags, and farther behind, the suggestion of helmets can be glimpsed. Though it is a subtle depiction, it could be argued that Bosch is alluding to avarice as a cause of war. Once again, Chrysostom's evaluation of the fruits of avarice comes to mind, "For many houses has this lust overthrown, and fierce wars has it stirred up, and compelled men to end their lives by a violent death" (Chrysostom 1888). Wars are often fought for the sake of gaining wealth, land, and other worldly riches. War itself is not the same as aggression between people, but it does bring death and suffering to individuals. Though it is not regarded as such, the war for the sake of avarice and greed can be just as destructive as any mortal sin.

The other figures and scenes which Bosch spreads through the composition of the central panel are also illustrations of the various forms avarice can take and the many consequent sins it produces. Though physical violence is the most horrific of all the fruits of avarice, other results are just as aggressive, if not as obviously harmful. For instance, if we understand from Aquinas that the inordinate hoarding of wealth is a sin against others because it deprives other people of its natural acquisition (Aquinas 1922, 146), then we can view the scene of nuns and a monk hoarding hay in sacks as a depiction of aggression towards others (Bosch 1510-1516). Chrysostom describes the "burying of gold" as not only useless but "as it is, it kindles moreover many furnaces for him that has it, unless he use it rightly; countless evils at least spring therefrom" (Chrysostom 1888). The temptation of hoarding riches is itself a dangerous act that can lead to greater sin against oneself and others. It is also significant that Bosch does not shy away from this seemingly irreverent depiction of monastics. He is not making a slanderous statement about monks and nuns specifically but rather asserts the point that no human is above the threat of sin. One's position, status, or title does not save one from temptation or relieve one of their human nature. In the Apostle Paul's letter

to the Romans, he touches on the universality of sin. In the familiar Romans 5:12, we see, "…and through sin, death, so death spread to all men." Paul does not distinguish social status or any other dividing factor in this statement. Sin, and therefore death came to all of humanity. Bosch is taking this verse and illustrating it in a provocative way to make the meaning more direct. Human nature and therefore human sin transcends social constructs. Every person (peasants, kings, monks, nuns, priests, beggars, and rich men) can be tempted by avarice and fall into its endless cycle of sin.

This is likely why Bosch stresses the importance of following the path to Christ in order to escape death and sin. In his painting, forgiveness is something only Christ can provide. Humans are, from an Augustinian perspective, fallen and condemned creatures who are inevitably moving toward death. Bosch viewed humanity just as the haywain that seemed to roll forward in an unstoppable procession into hell. However, in his understanding, the one way to change this outcome is to turn toward God and to be like the pilgrim on the virtuous path.

> So in the inward man the soul is the thing, theft is an act, and avarice is the defect, that is, the property by which the soul is evil, even when it does nothing in gratification of its avarice, even when it hears the prohibition, You shall not covet, Exodus 20:17 and censures itself, and yet remains avaricious. By faith, however, it receives renovation; in other words, it is healed day by day, 2 Corinthians 4:16 – yet only by God's grace through our Lord Jesus Christ (Augustinus Hipponensis 1887).

It is clear that Bosch draws heavily on Augustine's understanding of human nature and sin. Augustine writes, "Since then it was not man himself, but God, who made man good; so also is it God, and not man himself, who remakes him to be good, while liberating him from the evil which he himself did upon his wishing..." (Augustinus Hipponensis 1887). Bosch is entreating his viewers to give up their preoccupation with the world and all its evils and to seek forgiveness through Christ. He believes, just as Augustine does, that God alone can save humanity from their sins.

Hieronymus Bosch has crafted a layered sermon through *The Haywain Triptych* which draws on a variety of theological writings and teachings to culminate in his warning of the dangers and evils which the sin of avarice manifests. Avarice deeply affects the sinner and those who surround them both directly and indirectly. At its mildest, greed can be seen as a poison of the soul. At its worst, it can inspire acts of murder, aggression, and war. It can grow exponentially, overtaking a person's judgment and perspective, driving them to greater sins in their endless search for more wealth. In the end, all that is gained is a little more than hay. Bosch shows explicitly that the damage done in this life is nothing compared to the horrors that await the soul of the sinner in the next. His thesis is not thematically new or innovative. Rather, it is a detailed perspective that comes from the theological understandings of his time. *The Haywain Triptych* is a dynamic and visual sermon of 16th-century Catholic theology regarding sin. Though Bosch was not considered a theologian, his painting is a compelling religious discussion on greed and avarice that remains relevant today.

It is through this in-depth analysis of the theological meaning of Bosch's work that we begin to view the more universal aspects of his message. From the specifics of medieval Catholic theology Bosch created a warning which applies to all of humanity and which can be discussed outside of a Christian context. With our ever-increasing materialism and its ethical, social, religious, and environmental effects, Bosch's work provides a criticism that is significant in the present day. Though Augustine's theological views of sin are no longer touted and many of the writings which influenced Bosch are seldom read, the core of what is described in *The Haywain Triptych* has a universal quality that is certainly applicable to the modern viewer. Over 500 years later, we are still struggling with the consequences of our desire for wealth; whether it is acquired through the latest technology, the newest clothes, or the riskiest financial endeavors. And money as a motivation for violence and aggression has certainly not ceased. Bosch painted the pitfalls of humanity with honesty and depth which critiques not only his own society but every society in which material gain is valued over human life.

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Триптих кола сијена: проповијед у слици о плодовима среброљубља

Резиме: *Трийтих кола сијена* Јеронима Боша, настао између 1510. и 1526. године, тродијелна је цјелина коју чине три храстова панела осликана уљаним бојама. Вјешто користећи симболизам и библијске алузије, Бош овим дјелом илуструје зла која проузрокује среброљубље. Исказујући тежину „правог пута" ка Христу кроз побожно сиромаштво, чеони дио триптиха даје контекст унутрашњим панелима. Насупрот томе, три унутрашња панела илуструју сребољубље, односно начине на које се оно испољава у нашим животима. Са лијева надесно, композиција дјела нас прво упознаје са Адамовим гријехом, који Бош користи да објасни палост људског рода приказану на средишњем панелу. Кола са сијеном, која доминирају централном сценом, приказ су пролазног богатства, као и насиља и трагедије које га окружују те су тиме и Бошова интерпретација злих плодова среброљубља. За Боша, среброљубље је мотив за убиство, превару, самоуништење и рат. Његов свеобухватни утицај квари све нивое друштва и наводи на најниже радње. Крајње посљедице среброљубља по духовни живот Бош исказује на десном панелу, гдје је приказана сцена пакла у који увире ова својеврсна процесија среброљубља. У историји умјетности *Трийтих кола сијена* се обично посматра као моралистичка слика, док аутор овог рада види триптих као визуелну проповијед, односно као упозорење против деструктвине преокупације земаљским богатствима. Овај рад анализира *Трийтих кола сијена* из богословске перспективе, пружајући контекст за његово разумијевање. Не само ово дјело, већ и цјелокупан Бошов опус, утемељени су у богословском миљеу његовог доба, као и у популарним вјерским дебатама и идејама које су се ширили сјеверном Европом у предвечерје реформације. *Трийтих кола сијена* дио је западне али и шире хришћанске богословске традиције и директно упућује на богословска дјела Августина, Аквинског, а Кемпијског, Златоустог, Бернарада од Клервоа, а од библијских превода на Вулгату. Стога и овај рад идентификује паралеле између богословских дјела популарних у Бошово вријеме и самог триптиха, и разматра начине на које су она утицала на Бошово стваралштво.

Кључне ријечи: *Трийтих кола сијена*, Јероним Бош, среброљубље, агресија, прародитељски гријех.