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TAKEDA, Shinichi. Concerning Idols in the *Bible moralisée* (Oxford-Paris-London Manuscript): The Representations of Idols as “Nothing” (*nihil*)

In this article I deal with three sets of *Bibles moralisées* produced in the thirteenth century. The first is the Toledo manuscript (Tesoro del Catedral, MSS Toledo I, II, III, Pierpont Morgan Library, MS M. 240), made for Louis IX in the 1230s. The second is the OPL manuscript, produced in the 1240s for Marguerite de Provence, the wife of Louis IX; this manuscript is currently divided between Oxford (Bodleian Library, MS Bodley 270b), Paris (Bibliothèque nationale de France, MS Latin 11560), and London (British Library, MSS Harley 1526, 1527), identified in each case by the initial of one of the three cities. The third is the Additional manuscript (British Library, MS Additional 18719), produced on the model of the OPL manuscript about fifty years later. This paper focuses on specific expressions of idols in the OPL manuscript that appear to be iconoclastic or incomplete.

In his book *The Gothic Idol*, Michael Camille considered the blank unfinished idols of the scene of Paul’s evangelism in Athens (Acts 17:23) as the most revolutionary expression of idols in the OPL manuscript, and regarded them not as the result of the iconoclasm of viewers but as a painter’s intentional pigment-free representation. The original concept of the Bible and Christianity considers an idol to be “nothing” (*nihil*) (I Corinthians 8:4). In a trend known as “New Art History,” Camille treated images of the Middle Ages as materials for discussion from a social-history point of view; as a result, his analysis of the artworks was sometimes inadequate. Using traditional methodology, I will try to reexamine the original meanings of the expressions of idols in the work through examination of the original manuscripts, the moralization image, and the text of Athens not considered by Camille, and by a comparison with other manuscripts.

I have identified idols through careful examination of the entire set of Harley manuscripts, and investigated the methods in which pigments were painted on the front of the folios, confirming the presence or absence of under drawings of idols from the back of the folios. As a result, I have succeeded in confirming that each expression of an idol that appeared blank was accompanied by certain underdrawings. I then classified the expressions of idols as “Nothing” (*nihil*) into the following three types: ① those that are not painted and left as underdrawings; ② those that have applied white undercoating and contoured simple lines; ③ those in which the underdrawings are erased by the white undercoating. Type ③ is appropriate in the case of the idols of Athens.

Bibles moralisées are structured so that the four elements of Bible text, Bible image, moralization text, and moralization image have analogous relations to each other. From that point of view, when reviewing the Bible image and moralization image of the Athens scene, the moralization image also includes an expression of “Nothing.” Both images and texts are analogized as “Existence” (relating to the God of Christianity, and heaven) and “Nothing” (idols, the glories of the world).

Comparing the expressions of the OPL manuscript with those of the other two manuscripts, the well-marked idols of the preceding Toledo manuscript were described as “Nothing” in three ways in the OPL manuscript. This showed that the vanity of idols existed in a material form but did not exist essentially. The painters of the Additional manuscript that followed did not understand this implication, so they erased some of the idols or described other types of idols. Examination of the manuscripts may result in a new conclusion different from the traditional ones. It is possible to reevaluate the OPL manuscript not as merely a simple copy of the Toledo manuscript but as a *Bible moralisée* that introduced its own unique and innovative expressions.

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