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**SUFFERING JOB: RETHINKING THE ICONOGRAPHY IN THE  
MANUSCRIPT OF MORALIA FROM KRANJ (1410)**

The paper focuses on textual differences contained in the Biblical *Book of Job* and in *Moralia*, an extensive interpretation by Gregory the Great. This commentary also includes several details that, from the point of view of iconography as well as sociological and philosophical connotations, are incomprehensible if only the Biblical text is to be accepted. *Moralia in Job* form just a part of Gregory's theological and moral reflections, and they are closely related to his other texts of this kind, which were very influential and widely disseminated (like *Homiliae XL in Evangelia*, *Homiliae in Hiezechielem* and commentaries to several Biblical books). The centre of interest in this paper is made up of a group of historiated initials from a manuscript, commissioned in 1410 by parish priest from Kranj, Koloman von Manswerd. With his suggestions he stood next to the illuminator Heinrich Aurhaym and from this collaboration a very specific work of art emerged. The motifs of Job's torments, passion, pain, and redemption from this patristic text are related to the content of other manuscripts in possession of Koloman von Manswerd. Among them is – today known as a fragment – the so-called *Klosterneuburger Evangelienwerk* (authorship is ascribed to Österreichischer Bibelübersetzer), a version of liturgical play for Eastertime. There is iconographic unity entirety related to these two texts and to the Easter responsory, also written by Gregory the Great.