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# Living with Nature





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## Visions of Knowledge and Wonder

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vid omino eximo filio bonifacio. aug. lam rescripsera

caritati tue.



## Introduction

When medieval Christians looked at the moon and the planets moving through the heavens, the plants growing in the fields and gardens in spring and summer to be harvested or picked in autumn, the animals they shared their houses with and the imagined creatures on the peripheries of the world, they saw a universe created and populated by God. The Church Father Saint Augustine of Hippo himself described nature as a book to be understood and studied. In his Sermon 68 he says: "Others, in order to find God, will read a book. Well, as a matter of fact there is a certain great big book, the book of created nature. Look carefully at it top and bottom, observe it, read it. God did not make letters of ink for you to recognize him in; he set before your eyes all these things he has made."

In the divinely ordered universe every aspect of creation was imbued with meaning. Animals from remote corners of the world were imagined as representatives in a constant battle between good and evil. It was not just the fantastical creatures that stirred the medieval imagination — the common and mundane animals closer to home were also carriers of theological messages. Likewise, plants and flowers were both symbolic and practical. A flower like the rose can signify a wide range of ideas, from Christ and the Virgin Mary to ideals of love.

The selection of manuscripts in this publication all illustrates different medieval concepts and ideas of nature: from detailed descriptions of the natural world, allegorical tales of animals and their function in the Christian psychomachia, the practical and medicinal uses of plants, as well as the symbolic depictions of flowers in prayerbooks and the changing natural landscape in calendars linking the changing seasons to the ritual year. Augustine's idea of nature as a book to be read carefully is echoed here by several of our most impressive manuscripts.

Opposite: Detail of The 'Firmin Didot Augustine', cat. n°1.



## The World and its Marvels

Isidore of Seville's monumental encyclopedic work, the **Etymologies**, completed towards the end of his life, was a storehouse for all knowledge. In it he covers the Seven Liberal Arts, to which he adds medicine, legal matters, and divine offices, the world and the continents, the universe and its parts, God and angels, as well as human relations and buildings, ships, war, and descriptions of animals. In Book XIV, on the World and its parts, we find a marginal T-O Map illustrating the basic form of the world where the spherical globe is divided in to three continents: Asia, Europe and Africa. This diagrammatic rendering of the world became the standard foundation on which most *Mappae Mundi* would be based; with Jerusalem at the centre, and often elaborately decorated, they retained the T-O shape described by Isidore.

One exception to this cartographic norm can be found in the 12<sup>th</sup> century map added to our 10<sup>th</sup> century *Etymologiae*. The original textual campaign omitted one paragraph on Albania. This was amended c. 1150, by a scribe known as the Tournai Map Maker. In our codex, he copies out the missing text on a scrap of parchment and then draws a map of the regions of Cappadocia. This map, with its depiction of mountains, rivers and coastlines, was not a religious device, but rather a testament to mapmaking as an intellectual pursuit in the 12<sup>th</sup> century.

In the later medieval period, the *Etymologies* were no longer the most important encyclopedic work, but the influence of Isidore can nevertheless be traced in other texts for many hundreds of years. The **Physiologus**, a collection of stories about nature and animals, for example, draws heavily on Isidore and adds a moralising lens to its descriptions. Over time, it became one of the most influential texts through which the animal world was understood in the Middle Ages.

Opposite: Detail of the 'Dragon Psalter' of Count Oettingen, cat n°4; next page: the *Etymologies*, cat. n°2.





This rare witness to the Physiologus tradition, illustrated with thirty depictions of real and imagined creatures from across the globe, represents an unusual textual recension known as the *Dicta Chrysostomi*. It is often considered the first true bestiary, as it omits any discussion of stones and plants, focusing instead exclusively on animals and dividing them into beasts and birds. Within this tradition, animals acquire strong symbolic meanings, with the Physiologus consistently interpreting creatures not only as part of the natural world but also as moral figures.

These creatures, however, carried meaning also outside of the textual tradition of the Physiologus. For example: according to the Physiologus, the dragon is the largest of all serpents and a representation of the Devil; in the **Dragon Psalter**, however, this symbolism is reconfigured, as the dragon becomes a dynastic and chivalric emblem. Dated to 1418 and copied in German for the young lord Ludwig of Oettingen, this manuscript contains a wealth of remarkable historiated initials and margins crawling with realistic wildlife: dragonflies and beetles, a dog chewing on a vine, a green parrot picking at a flower with its beak, a giant otter menacing a much smaller lion, and several extraordinary dragons.

These dragons are almost certainly a reference to the Order of the Dragon, a chivalric society founded by Sigismund of Hungary and Barbara of Cilli in 1408, which included among its early documented members the father of the commissioner of this manuscript, and very likely the young Ludwig himself.

The meanings of other animals also changed over the medieval period. While the Physiologus links the pelican with Christ's martyrdom and the owl with the Devil, a very different interpretive lens emerges in the Franciscan tradition. The legend of Saint Francis preaching to the birds, for example, offers an alternative understanding. We present a **Flemish Psalter** with an unusual depiction of Saint Francis's sermon to the birds, with the recently canonised Saint Clare by his side. In this famous miracle, these avian "little sisters," like those who joined the Minor Orders and swore to live a life of poverty dedicated to charity, are encouraged to trust that God would provide them with food and shelter when needed.

Opposite: Several details of the *Physiologus*, cat. n°3.

# The 'Firmin-Didot Augustine'

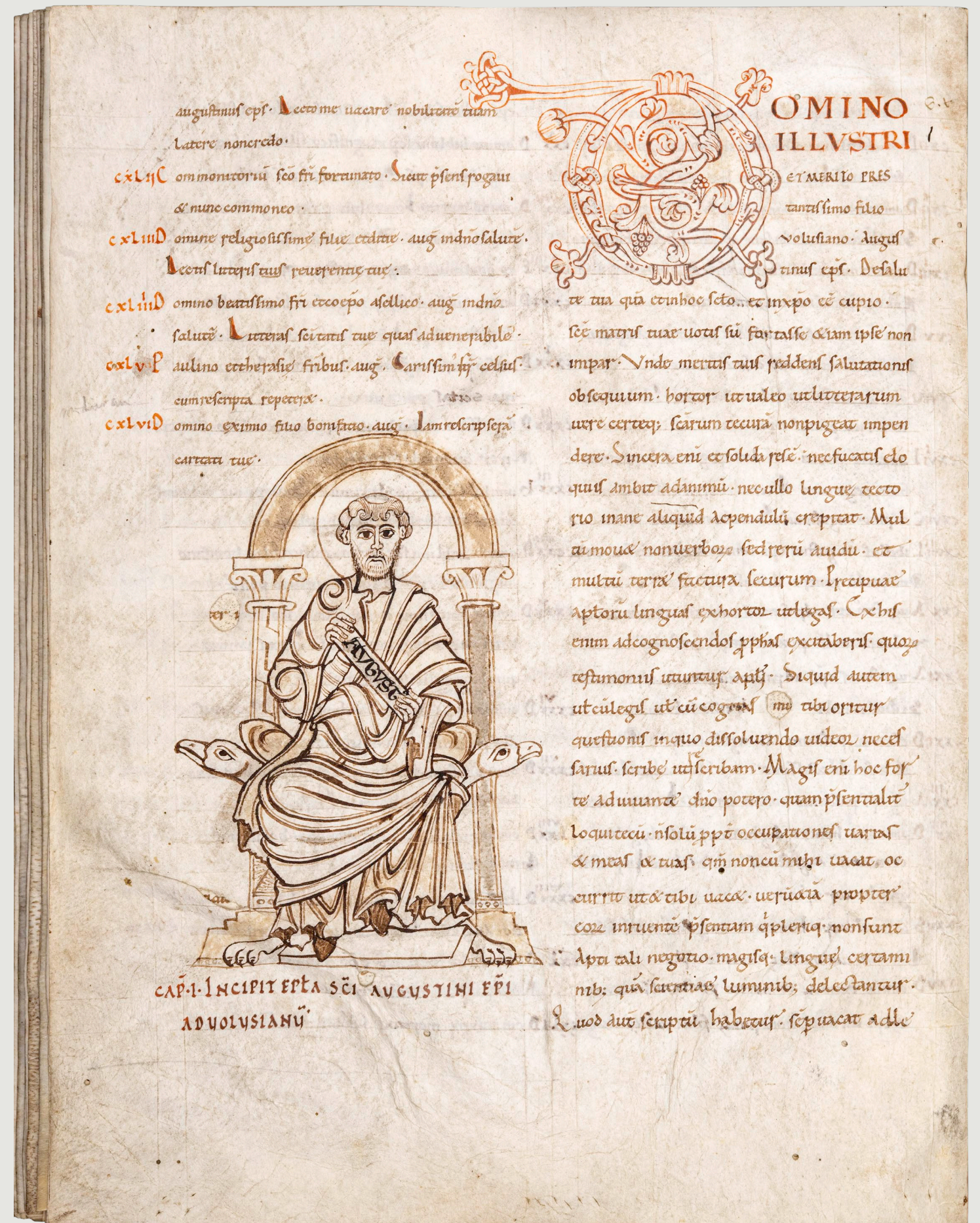
Augustine, *Epistolae*

Illustrated manuscript in Latin on vellum.  
North-Eastern France, perhaps Metz, c.  
1050.

336 x 266 mm. 128 leaves. A very large inter-  
lace initial in red outline, and 1 large (17-line  
high) sophisticated pen-and-ink drawing of  
Saint Augustine enthroned.

Provenance: Made in northern France,  
perhaps Metz in the 11<sup>th</sup> century; France,  
Ambroise-Firmin Didot his sale 1882, lot 29;  
April 12 Sotheby's 1899, lot 60; J. Rosenthal,  
cat. 27, 1901, lot 7; Sotheby's 1933, lot 367;  
Switzerland, private collection, since 2021.

Price on request



augustinus epf. Deco me uacare nobilitate tuam  
latere non credo.

**cxliij** omnimonitoriu scō frī fortunato. Sicut p̄sens rogauit  
& nunc commoneo.

**cxliiij** omne religiosissime filie ceciliae. auḡ m̄no salute.  
Decem litteris tuis reuerentia tuae.

**cxliiij** omno beatissimo frī cecilio asellico. auḡ m̄no  
salute. Litteras sc̄itatis tuae quas aduenepabile.

**cxliij** aulino cethegalis tribus. auḡ. Carissimij celsus.  
cum rescripta repereris.

**cxliiij** omno eximo filio bonifacio. auḡ. Litteras rescripta  
caritati tuae.



CAP. I. INCIPIT EPISTOLA S. AUGUSTINI EPI  
AD VOLUSIANUM



**OMINO  
ILLUSTRI**

ET MERITO PRES  
tantissimo filio  
Volusiano. Augus  
tinus epf. De salu

te tua qua et in hoc sc̄to. et in xpo ee cupio.  
sc̄e matris tuae uotas sū fortasse etiam ipse non  
impat. Vnde meritis tuis reddens salutationis  
obsequium. hortor ut ualeo ut litterarum  
uere certeque sc̄arum tecura non pigeat impen  
dere. Sincera enī et solida res. nec fluctat elo  
quii ambitu adinimū. nec ullo lingue tecto  
rio inane aliquid appendulū creptat. Mul  
tū mouet non uerboꝝ sed resū audiu. et  
multū terret factura securum. Recipuae  
ap̄torū linguas exhortor ut legas. Ex his  
enim ad cognoscendos p̄ph̄as excitaberis. quoz  
testimonis utuntur ap̄tj. Siquid autem  
ut cū legis ut cū cogitas **Q**uod tibi oritur  
questionis in quo dissoluedo uideo. neces  
sarius. scribe ut scribam. Magis enī hoc fos  
te adiuuante dno poterō. quam p̄sentia te  
loquitēcū. n̄ solū p̄p̄ occupationes uarias  
& meas & tuas qm̄ non cū mihi uacat. oc  
curre ut & tibi uacat. uerūcū propter  
eoz inueniēte p̄sentiam q̄ plerūq̄. non sunt  
ap̄tj tali negotio. magisq̄. linguas certami  
nib; quā scientias luminib; delectantur.  
**Q**uod autē scriptū habetur. sep̄ uacat ad le

gendū cū uacat legenti. nec onerosū sit p̄sens.  
quod cū uoles sumitur. cū uoles ponitur. **II**  
**EPISTOLA VOLUSIANI AD S. AUGUSTINUM**  
**EP̄M**

**2** Domino uere sc̄o ac merito uenerabili pat̄ri  
augustino ep̄o. volusianus. Lectis me ut  
p̄bitatis iusticiaq̄. documentū. ut aliquo  
ex ambiguis lectionis peritū discenda  
p̄conter. Amplector gr̄am muneris impre  
sati. meq̄. libens indisciplinas tuas offero  
ueteris sententię auctoritatē securus. quae  
nullā ad p̄discedū abundare credit eate.  
Neque immerito sc̄o p̄sens prudentię studia  
nullis t̄minis neq̄. sine conclusis. q̄ndō  
p̄mordus suis remota uirtus nūquā ad eo  
referatur ad euntib;. ut omis p̄tū ad agni  
tione pateat. Dne uere sc̄e ac merito ue  
nerabilis pat̄. ē ope p̄tium cognoscere  
habita in nos p̄xime consabulationem.  
Quibus dī amicos conuentibus aderamus fre  
quentā. p̄ferbantur illic p̄ ingenis studiisq̄  
sententię. et tam sermo p̄thorica paratio.  
Ap̄ agnoscentē loquor. et iam ista paulo  
ante docuisti. Adstruebatū. quid eēt inuen  
tionis acrimonia. quantas disponendi labor  
queq̄ans latenti gr̄a. qua p̄chens matum  
pulchritudo. & p̄genio naturaq̄. materij  
adposita etiam dicendi facultas. Alij rursū  
poeticā eleuabant. fauentes ne hanc quide  
eloquentię p̄tōtactū aut inhonoram

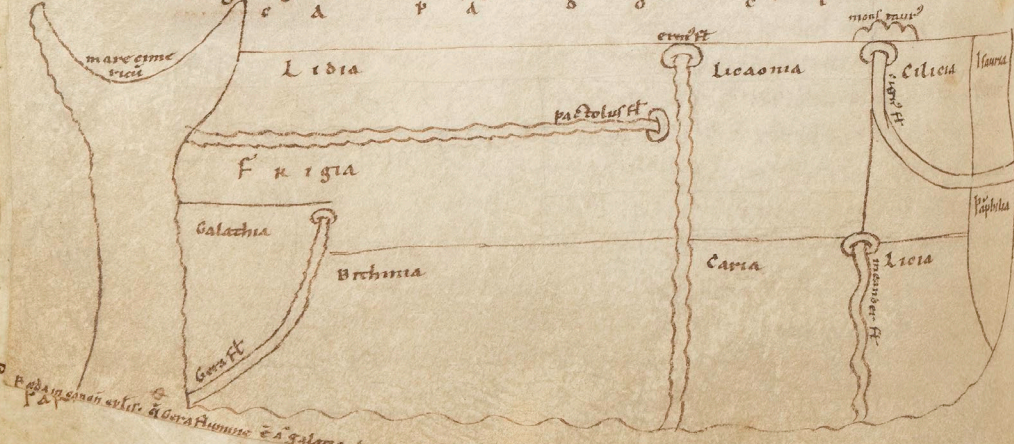
<sup>t. relinquit</sup> reliquit. ut conuenientē poeta dixerit. inter  
uictices hederā tibi serpere lauros. Dice  
baturq̄. quantas oeconomiae eēt ornate. quae  
meta phorā uerūctas. quanta incōpatione  
sublimital. tā leues enodetq̄. uersus. Atq̄. ut  
ita dixerim caesurū modulata uariatio.  
Tunc ad familiarē. tuā philosophiam  
sermo deflectat. quā ipse aristothelēo more  
tamq̄ esōthetica fouere consueuerat. Que  
rebamus etque degerit p̄ceptoz. ex illo  
quid achadamiū. multiplex & continuata cund  
tatio. q̄d ille disputator. <sup>potitū</sup> potitū. quid  
p̄thorū peritā. q̄d ep̄dūtoꝝ. uoluptas.  
quid int̄ omis infinita. disputandi libido. Tunc  
que magis ignota ueritas. postquam p̄sūptū  
quod possit agnosq̄. Dū in his consabulatio nra  
remoratur. unus emulcat. et quis inquit est sapi  
entia ad p̄fectū. <sup>t. ep̄dūtoꝝ</sup> ep̄dūtoꝝ. qui ambigua in  
quib; hereo possit aperire. dubiosq̄. ad sensus  
meos uera ut ueri simili credulitate. si mare.  
Supimus tacentis. Tunc in hanc sponte p̄rupit.  
Miror utri mundi dñs & rector. in temeritate  
femine corpus impleuerit. p̄tulit decē men  
suum longa illa fastidia. mat̄. & tam uirgo enixa  
sit sollempnitate. parendi. & post hec uirgin  
tas putatur intacta. His et alia subnectat.  
Intra corpusculum uirginis in fuitis. lacte  
cui par uix putatur. uniuersitas. p̄tūctus  
puerilitatis annos. adolecat. in uentate soli  
datur. tā diu sedibus suis ab. ille regnator.



parte qua oceanus SIRIUS tenditur. usq. ad mare caspium quod est ad occasum.  
 Deinde ameridiæ usq. ad caucasi iugum deducta est. cuius sub iacæ <sup>francab</sup>  
 occasu habentur pariter gentes multas propter terrarum infecunditatem  
 late uagantes. Ex quibus quidam agros incolunt. quaedam portentuose acru-  
 ces carnis humanis & eorum sanguine uiuunt. Scythiae plures terrae  
 sunt locupletiores inhabitabiles tamen plures. Nam dum in plerisque locis  
 auro & gemmis affluunt. Scythiarum in inanimata accessus hominum rarus est.  
 Smaracdis autem optimis haec patria est. cianeus quoque lapis & cristallus  
 purissimus scythiae est; habet & flumina magna. of eorum fasiden adq. araxen.  
 Ircania dicta a silua, ircana quae scythiae sub iacæ. habent ab oriente mare  
 caspium. ameridiæ armeniam. a septentrione albaniam. ab occasu  
 iberiam. Est autem siluis aspera. copiosa in manibus feris tigris.  
 pantherisq. & pardus de qua uirgilius. ircaenque admorunt ubera  
 tigres. Albaniam a colore populi nuncupata. eo quod albo crine nas-  
 cantur. caiae dicuntur. eorum nomine galatia nuncupatur.

Ircania  
 albania  
 Scythia  
 Ido Frigia

Frigia dicta a frigore europis filia. haec dar dania. a dar dania  
 orientis ad iusta tracis iacet. multis antea nominibus appellata. Nam prius berma dicta.  
 deinde migdoma. mox a bethinio rege bethinia nuncupata. Ista est. maior friga.  
 Nichomedia urbs in ea est. ubi hannibal fugiens uenem haustu animam exspirauit.  
 Galatia dicta a prisca gallos gentibus. a qb. extitit occupata. Ha galli in auxilium a rege  
 bethiniae euocati. regnum cum eo pacata uictoria diuiserunt. hinc deinde grecis admixta. pri-  
 mi galli greci. non ex antiquo gallos nomine galathae dicitur. & eorum regio galathia nuncupatur.



Frigia dicta a frigore europis filia. haec dar dania. a dar dania orientis ad iusta tracis iacet. multis antea nominibus appellata. Nam prius berma dicta. deinde migdoma. mox a bethinio rege bethinia nuncupata. Ista est. maior friga. Nichomedia urbs in ea est. ubi hannibal fugiens uenem haustu animam exspirauit. Galatia dicta a prisca gallos gentibus. a qb. extitit occupata. Ha galli in auxilium a rege bethiniae euocati. regnum cum eo pacata uictoria diuiserunt. hinc deinde grecis admixta. primi galli greci. non ex antiquo gallos nomine galathae dicitur. & eorum regio galathia nuncupatur.

cognominata. quod undique aperta aurarum flatibus pateat. metropolim  
 urbem SELEVTIAM HABET. Cilicia a cilice quodam nomen traxit. quem  
 ortum fenicem dicunt. Antiquiorem quoque. ioue fuisse adferunt. Plurima  
 iacæ campis recipiens ab occiduo Lyciam. ameridiæ mare ISSICUM.  
 Nitergo montis tauri iuga. hanc cig-nus amnis intersecat. in matrem urbium  
 habet tarsum. in ea man & corios oppidum est; unde crocum plurimum  
 & optimum uenit. spiramine flagrantior. & colore plus auro. Lycianum  
 cupata. quod ab oriente adiuncta cilicie sit; nam habet ab ortu ciliciam.  
 ab occasu & meridie mare. a septentrione cariam; libest mons. i meta.  
 Quinoturnus aestibus ignem exhalat. Sicut in sicilia & hna & uessuluf  
 incampania. III. DE EUROPA.

Cilicia  
 Lycia

Post asiam ad europam uertendum. Europa quippe agenoris regis  
 libiae filia fuit. quam iouis ab africa raptam creta aduexit. &  
 partem tertiam orbis ex eius nomine appellauit. Iste est autem  
 agenor libiae filius. ex qua & libia. id est africa fertur cogno-  
 minata. Unde apparere prius libiam accepisse uocabulum. postea  
 europam. Europa autem inter tria parte orbis diuisa. incipit a flu-  
 mine tanai. descendens ab occasu super septentrionalem oceanum  
 usq. in fines hispaniae. cuius pars orientalis & meridiana a ponto  
 con surgens. tota marimagno diungit. & in insulis gadis finitur.

Prima europa regio scythia inferior. quae a meotidis paludibus incipi-  
 ens. inter danubium & oceanum septentrionalem usq. ad germa-  
 niam porrigitur; quae terra generaliter pro barbaras gentes quibus in-  
 habitatur barbara dicitur; huius pars prima alania est. quae ad me-  
 otidas paludes pertingit. Post hanc datia. ubi & gothia. deinde ger-  
 mania. ubi plurimam partem sueui incoluerunt. Germania post scythi-  
 am inferiorem a danubio inter renu fluium oceanumq. conclusa.  
 cingitur. a septentrione & occasu oceano. ab ortu uero danubio.  
 a meridie reno flumine dirimitur. terra diues uirium. ac populis nu-  
 merosis & in manibus. unde & propter fecunditatem gignendorum  
 populorum germania dicta est; gignit aues ircanias. quae rumpunt  
 nocent placent. Quis sunt quoque feras & uros atq. alces parturit; Mit-  
 tit & gemmas cristallu. & succinu. gallaicu quoque uiride & cera unium

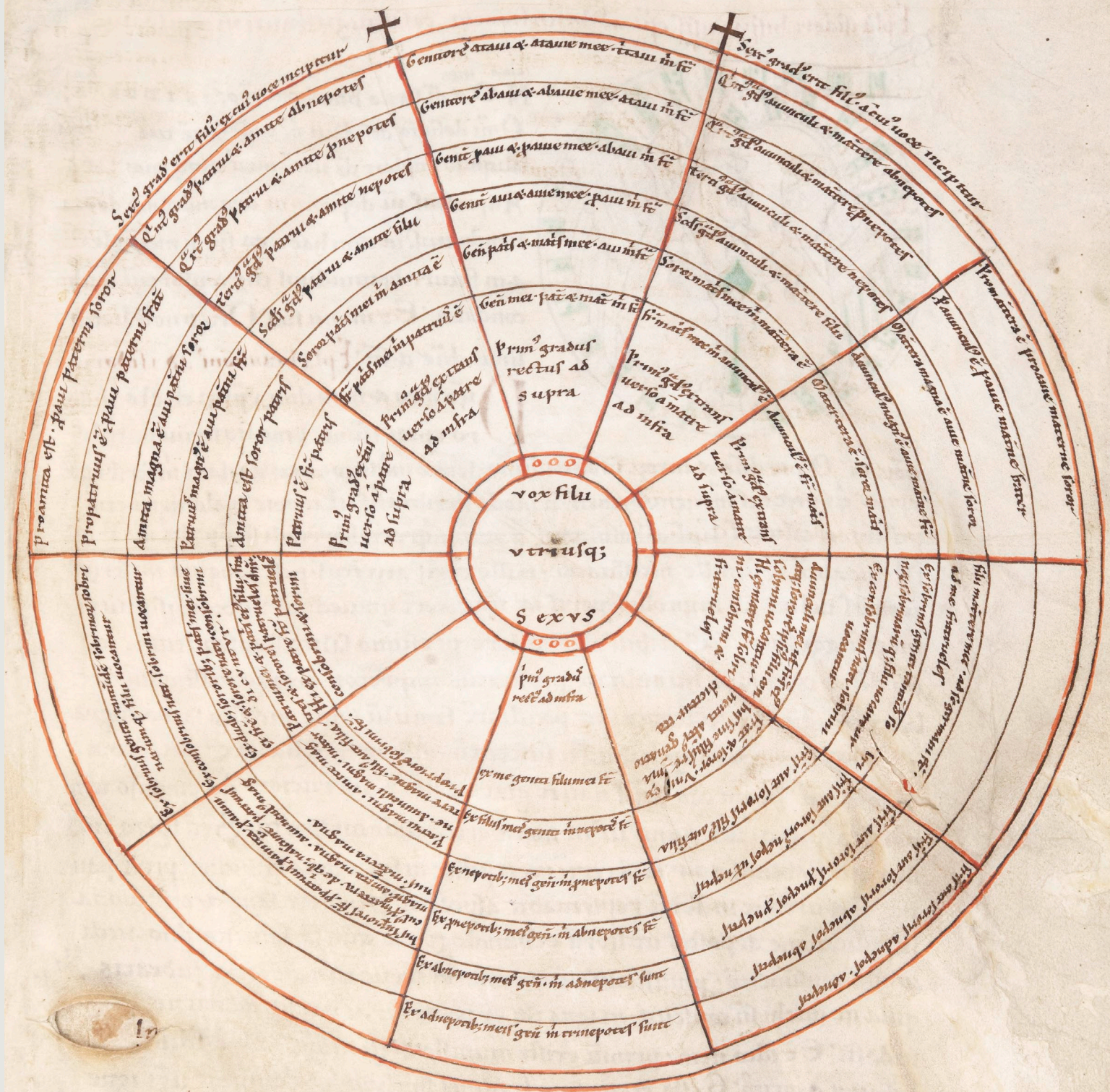
Scythia inferior  
 Germania



<sup>meo</sup>  
**N**O, & dī seruo Braulio  
 Om̄i desidio desideraū n̄  
 aliquando impleat d̄s uoti  
 Adpresens aū dep̄cor.  
 tionib; tuis; ut & in hac  
 & in futuro beatitudini  
 concedat. Et manu si-  
 lime dñe & fr̄. *Ep̄la b*

**D**ñō meo & uere dñi  
 ro ep̄oz sūmo. b̄.

sc̄oz dī. O pie dñe & uiroz p̄stantissime. sera ē inq̄sitiō. & ta-  
 optio. q̄a peccatis inruentib; meis. n̄ modo sterilitatis ut inq̄-  
 pestis. mortalitatis. luis. & hostilitatis. q̄ min̄ inq̄rere. horribi  
**N**unc autē & si mille necessitatib; . mille curis attritus. po-  
 tempus ueluti ab improbi soporis ut ita dixerī grauedine  
 mee suggestionis affatibus dependere presumo saluti  
 cordis & corporis humilitate prostratus imprecor ex  
 beatitudinis potestatem. ut peculiare famulū. quē  
 onis intuitu semp̄ habuisti susceptū. usq; in finē h̄  
 mendatū. Nam ego x̄ps nouit graui dolore discrucia-  
 pore tā p̄lixo. uel nunc ur̄m non mereor uidē consp̄c  
 illo qui n̄ obliuiscitur misereri. nec repellit in finē. quia  
 peris. & ur̄o me miserū rēp̄sentabit aspectui. Suggero  
 & flagratione



## The Physiologus

Physiologus, in the *Dicta Chrysostomi* form.  
Arator, *Historia Apostolica*. Williram von  
Ebersberg, *Expositio in Cantica Canticorum*.  
Decorated Manuscript in Latin on vellum.  
Germany, Erfurt, Saint Peter's Abbey, c. 1150-1180.

c. 175 x 132 mm. 123 leaves, from two  
manuscripts, complete. 30 drawings of  
animals in the margins, mostly coloured.

Provenance: Made for the Abbey of Saint  
Peter in Erfurt; Noble German family since  
1718, and then by descent; Switzerland  
private collection, since 2021.

Price on request

rex ī palaciū suū. idē ī celestē ierlm̄ ibiq;  
exultantes dicam. Glōsa dicta s̄ de te  
ciuitas dī sū audiuim⁹ ita et uidiū in  
ciuitate. dñi uirtutū. **DE VNI CORNI**  
Est et aliud animal qd̄ grece dr̄ mono  
ceros latine ū unicornis. Physiologus dicit  
hanc unicornē habere naturā. et qd̄ sit  
pusillū animal. et hedo similis acerrimūq;  
habeat ī capite unū cornu atq; nullū uenā  
torū eū capere potē s̄ hoc argumto capi  
unt illū. Ducunt puellā uirginē ī illū  
locū ubi morat̄ et dimittunt eā ibidē  
solā. Ille autē mox ut uiderit eā saltat  
ī sinū eī. et cōplectit̄ eā donec obdormit.  
sicq; cōphendit̄ et p̄ducit̄ ad palaciū regis.  
Sic et dñs nr̄ ih̄c. xp̄s sp̄italis unicornis de  
quo dicit dñs. Et dilect⁹ fili' unicornū. Et  
rursū. Exaltabit̄ sic unicorni' cornu meū.  
Et haec has. suscitauit eū ī nob̄ cornu salu  
tis ī domo dñi. Et ī deuteronomio moysen



Indicens tribu ioseph ita. Filius primitiuus  
 m̄s. tauri species ei cornua monocerot̄i. Qd̄  
 aut̄ unū cornu habet. sign̄ hoc qd̄ xp̄c̄  
 dicit̄. Ego ip̄at̄ unū sum̄. cap̄ aut̄ xp̄i d̄s  
 acerrimū aut̄ qd̄ dicit̄. idē quē neq; p̄nci  
 pat̄ neq; potestates n̄ throni. n̄ d̄n̄ationes  
 intelligere potuer̄t. Hec ifern̄ tenere  
 ualuit. Iusillū ē animal p̄p̄t̄ icarnatio  
 nis mysteriū n̄ ualeat. s̄ sola uoluntate  
 patris descendit iuterū itacte uirgini.  
 a ubū caro factū ē a habitabit i nobis.  
 Qd̄ aut̄ simit̄ ē bedo unicornis sign̄ sal  
 uatorē. Q̄ ut apl̄s ait fact̄ i similitudi  
 nē carnis peccati. danaūq; i carne pecca  
 tū. **DE YDRIS.** Est a aliud animal qd̄  
 ē i n̄ilo flumine a uocat̄ ydris. Physioloḡ  
 dicit̄ de eo quō satis ē hoc animal i micū  
 corcodrillo a habet c̄suetudinariā naturā.  
 Cū uiderit corcodrillū i litore fluminis  
 dormientē ore ap̄to. uad̄t a uolūt̄ se

M  
 ei humilitate dicente  
 ip̄so. Discite a me q̄a  
 mit̄ sū a humilis  
 corde. Quāntū est  
 acerrimū a subalis  
 sim̄ diabolus intelle  
 gere a inuestigare  
 incarnationis



i luto q̄ possit facilius ilabi ifauces. ueni  
 ensq; i siliq̄a. i os ei. q̄ subito uiuū. trans  
 gluciet. Hydri aut̄ dilanians omiā uisce  
 ra eī eriet uiuis de uiscerib̄ eī. Corco drillo  
 aut̄ iā mortuo ac disruptis oib̄ i <sup>et uiscerib̄</sup> tranef  
 eī. Et sign̄ mortē a ifernū t̄ unū quēq;  
 i micū saluatoris. Q̄ tam̄ assūpta nr̄a  
 mortali carne descendit i infernū. et dis  
 ruptit oīa uiscera eī. eduxitq; om̄s q̄ ab eo  
 deuorati tenebant̄ i morte. **De Syrena.**  
**De sirenib̄ a onocentauris** ita dicit̄ isaias p̄  
 p̄hta. Sirene idemona saltabunt i domib̄.  
 eoz. Vni cui <sup>physioloḡ de eis ita dicit̄</sup> figura phis ita desertū. Sirene  
 iquit animalia s̄ mortifera. q̄ a capite  
 s̄q; ad umblicū figurā femine habent.  
 Extrema pars usq; ad pedes uolatilis ima  
 gine tenet. atq; musicū qd̄ dā dulcissimū  
 melodie carm̄ canunt. p̄ qd̄ homines nau  
 gantes decipiunt̄. ita ut p̄ se auditū de mul  
 centes sensūq; delinquentes i soporē uertunt̄.



redier̄ ad pp̄os parentes. ad xpi scil̄ ex  
 amore cōplexi. diabolo stulto ꝛiam a

**E**t ē animal q̄ d̄r̄ asida. q̄q; ꝑci strucionē  
 nominant. Latini aut̄ camelū uocant. I



one ieremias ꝑpha dic̄. Asida ī celo cōgn  
 Physiolog⁹ dic̄ qd̄ uolatile sit. s; n̄ uolan  
 ht̄ camelo similes. idō q; ꝑci strucionē  
 ḡ animal ita fac̄. ut q̄ndo tēp̄ uenit u  
 eleuat oculos suos ī celū. ꝛitend̄ diligent̄  
 dicunt̄ uergilie. uidensq; eas ascende  
 sua. De his stellis dic̄ & iacob⁹ q̄ fec̄ ꝛ uergil  
 & septentrionale ꝛ ꝑmptuaria austru. Co er  
 segetes florent. ꝛ est̄ ē n̄m̄ apparent stell  
 da uidens uergiliaf ascendise foū ī trā ꝛ  
 sua sub sabulo. Cū ū secesserit a loco illo c  
 red̄ ad oua sua. ē enī hoc aīal natalit̄ ob  
 tēpe estatis genat oua ꝛ obruit ea aren  
 facē debuerat. i. sedē sup̄ oua sua ꝛ flat



## The 'Dragon Psalter'

Psalter of Count Ludwig the Younger of Oettingen, illuminated manuscript in German on vellum.  
Germany, Swabia, 1418 (dated by the scribe).

175 x 127 mm, 252 leaves. With 9 large painted initials, 6 of which historiated, countless marginal decorations.

Provenance: Written by Cistercian Oswald Braytenveld for Ludwig the Younger of Oettingen (c. 1380-1422); Johannes Hofstetter, priest of Kötzing, gave the book to Sister Kunigunde in 8 May 1595; Ludwig Kraft Ernst Karl, Fürst zu Oettingen-Wallerstein (1791-1870); inherited within the Liechtenstein family, by descent to the last owner.

Price on request



**D**eus noster refugium et virtus.  
Unser got ist unser zu-  
flucht un̄ kraft und  
helfer. in den trüb-  
nissen die uns hand-  
ser gefunden. **D**arumb fürch-  
ten wir uns nit so die erd betri-  
bet wirt un̄ sich die berg erhebet  
in das hertz des meres. **D**eser  
habēt un̄ sind betribet un̄ waf-  
ser erzittert sint die berg in sein  
sterken. **D**es bald fließende waf-  
fers ungestümkeit hat gefrowet  
die stat godes. der aller höhest  
hat gehailget seinen tabernakel.  
**G**ot in irem mittel wirt nit be-  
weget. ir wirt got helfen gar fr̄  
**B**etribet sint die haiden und



genaget sind die künkreich. er  
hat geben sein stimme un̄ bewe-  
get ist die erd. **D**er herr der tu-  
gent ist mit uns. unser enphah  
ist iacobs got. **K**ument her un̄  
sehēt die werk des herren die er  
hat ze wunder gesetzt uff die erd  
hinnehmender die stryete bis zu  
dem end der erde. **E**r zerknüsch-  
et den bogen un̄ zerbrichet die  
wauffen. un̄ die schilt verbren-  
net er mit feur. **M**üßiget euch  
un̄ sehent wan ich bin got. und  
wird gehöhet under den haiden  
un̄ wird gehöhet uff der erde. **D**er  
herr der tugēt ist mit uns. unser  
enphaher ist der got iacobs.

**Den psalm sprich unsers herrē.**  
uffart



dies  
wen  
erheb  
hailg  
kamp  
den w  
uerlu  
frid r  
üblu



da  
dem  
Zai  
Spe



## The 'Franciscan Psalter'

Psalter, use of Ghent.  
 Manuscript in Latin on vellum, illuminated in  
 the workshop of the Franciscan Master of  
 Bruges.  
 Flanders, Bruges, c. 1255-1260.

158 x 106 mm. 174 of (176) leaves. 9 historiated  
 initials (of 10), 10 calendar illustrations (of 12),  
 and 5 full-page miniatures.

Provenance: Bruges around 1255-1260,  
 for the town of Ghent; France, Giscard  
 D'Estaing family from the 19<sup>th</sup> century; by  
 descent to last owner.

Price on request



triones et holocausta tunc imponet su-  
per altare tuum vitulos.



**Q**uid gloria-  
ris in malicia  
qui potens es  
iniquitate.  
**T**ota die  
in iusticiam  
cogitavit lin-  
gua tua: sicut  
nouacula a-

guta fecisti colum.

**D**ilexisti maliciam super benignitatem: iniqui-  
tatem magis quam loqui equitatem.

**D**ilexisti omnia uerba precipitationis: lin-  
gua dolosa.

**P**ropterea dominus destruet te in finem euellet  
te et emigrabit te de tabernaculo tuo:  
et radicem tuam de terra uiuentium.

**V**idebunt iusti et timebunt et super eum

ridebunt et dicent: ecce homo qui non  
posuit deum adiutorem suum.

**S**ed sperauit in multitudine diuitiarum  
suarum: et preualuit in uanitate sua.  
**E**go autem sicut oliua fructifera in domo  
dei speraui in misericordia dei in eternum:  
et in seculum seculi.

**C**onfitebor tibi in seculum quia fecisti et  
expectabo nomen tuum: quoniam bonum  
est in conspectu sanctorum tuorum.



**I**ste insipiens  
in corde suo:  
non est deus.

**C**orrupta  
sunt et abho-  
minabiles  
facti sunt in  
iniquitatibus:  
non qui fa-  
ciat bonum.





## The Secret Life of Plants

### Putting God's Creation to use

In the Middle Ages, plants were predominantly used as food, medicine, dye, spice or poison. At the same time, they had a high symbolic value for the exegesis of God's creation. Understanding plants meant understanding the fragile boundary between life and death, as well as God's plan for humanity. It is therefore not surprising that people in the Middle Ages filled countless books with images and descriptions of herbs, roots and trees.

These plant books — often called *Herbaria* or Herbals — were reference works and workbooks for doctors, apothecaries, midwives, barber-surgeons and all kinds of people who worked in the healing profession in the broadest sense. Lay people could also use these manuals if they knew how to read them. In a time when illness and injury were ubiquitous and medical help was hardly available, knowing how to stop a haemorrhage or a fever or relieve pain could make a difference between recovery and death. The content of these books could range from simple descriptions of plants (often even without illustrations), their growing conditions, recipes for their preparation and use to enigmatic alchemical treatises. Herbaria and plant treatises of all kinds undoubtedly form one of the liveliest branches of medieval manuscript culture, which is still of scholarly interest today.

The foundations for this genre had already been laid in antiquity. Dioscorides Pedanius lived in the 1<sup>st</sup> century AD and wrote a 5-volume treatise in Greek, which became better known under its Latin name *De Materia Medica*. It is traditionally said that he was a military doctor and wrote his treatise as a result of this activity. A large part of the later treatises on plants was based on Dioscorides' findings. Our 8<sup>th</sup> century **Dioscorides fragment** was created in western France, and gives us a detailed insight into wine and its medicinal



properties. This beverage occupied a central place in ancient Mediterranean culture, not only as a drink and stimulant, but also as a substance with defined nutritional and medicinal properties.

One of the most famous medieval works on nature is the '**Tacuinum Sanitatis**', a guide to health and well-being. It was a very popular text that was copied and widely read throughout medieval Europe. It was originally written in 11<sup>th</sup> century by Ibn Butlān in Arabic. It was translated into Latin in the 13<sup>th</sup> century and our copy of this treatise was produced in Padua around 1450. With its 130 full-page miniatures, it presents a Galenic view of balanced health and well being. It depends on six essential factors, known as the six non-essentials: air, food and drink, movement and rest, sleep and wakefulness, excretion and retention, and emotional states. The reader sees people from different social classes eating, preparing food, selling and buying, cultivating their fields and gardens and even having sex. The protagonists of this manuscript are therefore neither saints nor scholars and not even exceptionally privileged aristocrats. We witness the lives of ordinary people doing ordinary things. The Tacuinum shows us medieval life as it was: a constant negotiation with nature.

Our **alchemical herbal** was produced in northern Italy in the late 15<sup>th</sup> century. It exemplifies that it was not always important to depict plants realistically so that they could be identified in nature. The schematic depictions here stand as symbols for certain plants that were immediately recognised by qualified readers. In research on pharmaceutical and botanical manuscripts, it is often pointed out that the development of illustration follows a kind of curve: The obvious striving for naturalism in antiquity is followed by an increasingly pronounced abstraction in late antiquity and the High Middle Ages, which reaches its peak in the late Middle Ages — as the present specimen shows.

With Leonardo's scientific and botanical studies at the latest, Renaissance depictions returned to realistic studies.



Our **second Herbal** is an excellent example of an explicit turn towards naturalistic depictions. It shows around 400 highly realistic plant illustrations, often several plants combined on one page, accompanied only by short captions either in Latin or in the vernacular. Judging by the layout, there was never any intention of adding explanatory texts. This volume was also produced in northern Italy, probably after 1500, as it already testifies to a great interest in botanical accuracy, which heralded the great age of botanical reference works by Otto Brunfels and Leonhard Fuchs from the 16<sup>th</sup> century onwards. It seems that our volume was intended rather as model book, either for a highly skilled illuminator's workshop, or for a scientist who was interested in the details and exact appearance of the plants.

The religious significance of plants and animals has already been mentioned above. In a particularly rich and unusual **Book of Hours**, produced for a noble lady named Catherine (perhaps Cathérine de Valois) around 1420-1425, there are numerous examples of how 'Living with Nature' also found its way into daily prayer and devotional practice. The calendar is fully illustrated with rural monthly tasks. The borders feature funny little animals and hybrid figures that seem to be making fun of nature. In the Presentation in the Temple, we find an owl, which in the medieval bestiary is considered an unclean bird symbolising those who prefer darkness to light, and a jay, a noisy bird representing gossip. Their presence within a scene of ritual purification reads as a visual joke, akin to the ironic inversions often found in marginalia. On f. 311r we meet the Holy Family in a fenced garden. The enclosed garden or 'hortus conclusus' goes back to the Song of Songs, in which the bride is called 'a fenced-in garden, a closed spring, a sealed well (4:12)', which points in the New Testament to the purity of the Virgin. In our miniature, Mary holds out a carnation to the infant Jesus, which foretells his Passion, as the carnation was associated with Christ's nails on the cross (*Nägelein* in German). It also symbolises love, purity and devotion.



Opposite: Detail of the 'Catherine Hours', cat. n°10.

## The Liechtenstein Tacuinum Sanitatis

Manuscript in Latin on vellum, illuminated  
by four different artists.  
Italy, Padua, c. 1450.

160 x 170 mm. 68 leaves (of 121). 130 full page  
miniatures. Borders cropped in the 19<sup>th</sup>  
century, removing a paragraph of text on  
each folio.

Provenance: Made for an illustrious patron in  
Padua (identity unknown), c. 1450, the scribe  
produced manuscripts for René d'Anjou and  
Matthias Corvinus; possibly Victor Gay;  
library of the Princes of Liechtenstein; New  
York, H.P. Kraus; London, Sam Fogg, 2005;  
USA, collection Rick Adams.

Price on request









## Dioscorides Pedanius

*De Materia Medica* (Book V, chapters 9-22)

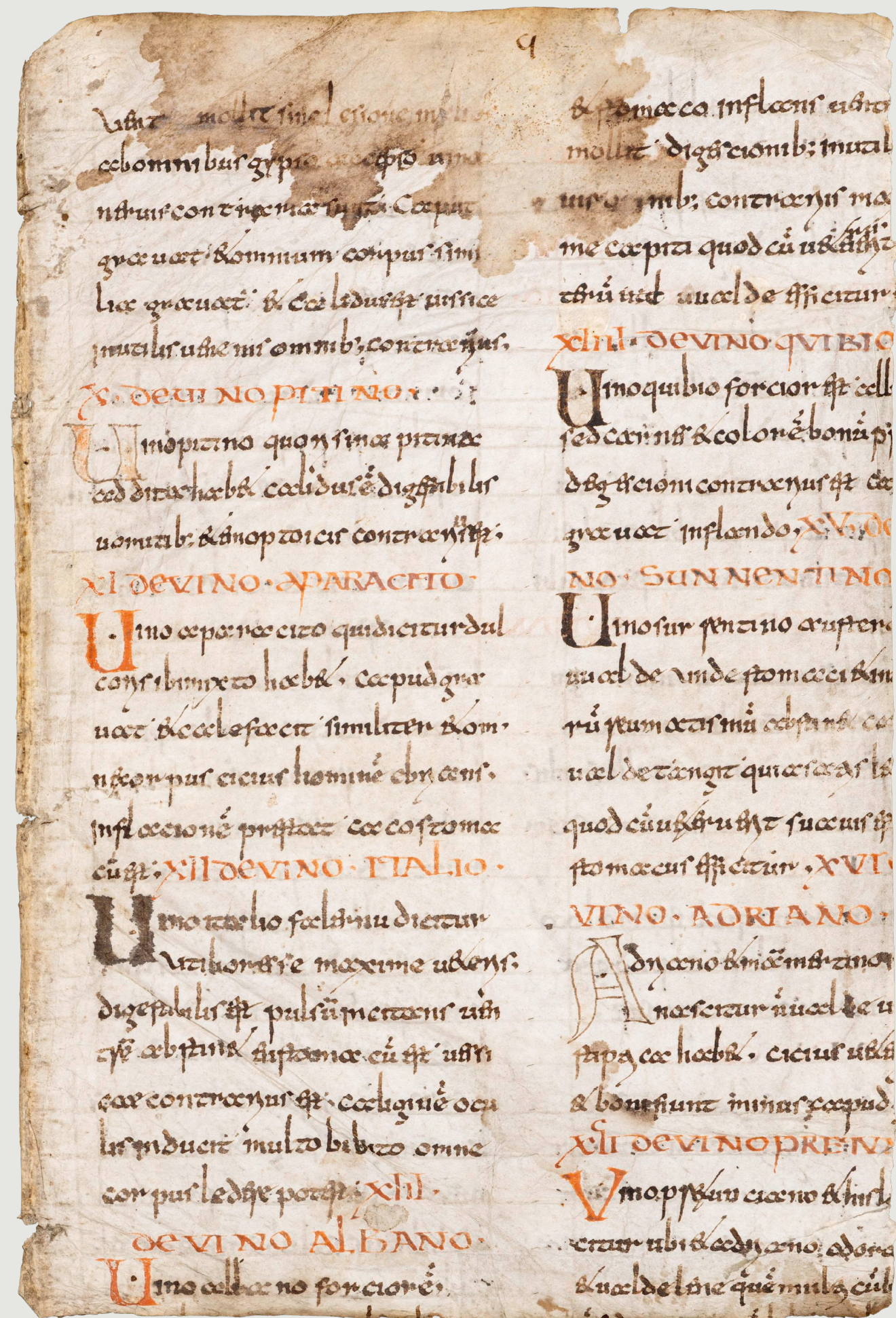
Fragment written in Latin on vellum.

Western France, Loire Region (?), c. 780-800.

c. 260 x 175 mm. Major part of a folio. Written in double column, ruled for 27 lines in the recto.

Provenance: Made in Western France, c. 780-800 as part of the 'N' Latin Dioscorides; Nuremberg, 16th century, possibly as place of its final use and dismembering; Switzerland, private collection.

Price on request



## Herbal

Illustrated manuscript on paper.  
Northern Italy, c. 1500.

202 x 142 mm. 119 leaves. Foliation 19-142, followed here. Judging by the numbering of the pages, the manuscript is incomplete. 108 watercolours (one plant per page) of herbs mostly on verso pages, with plant names in brown ink in Italian as well as information about the growing environment of the plants. On f. 73r a recipe for preparing and using the plant Calios.

Provenance: Made c. 1500, probably in Northern Italy; Liechtenstein, private collection.

Price on request



Lucieca bon go la marina



94



*Simile et fredo nell' orah.*



*as nasce nel  
casi d' fa*



## Herbal

Illustrated manuscript on vellum.  
Northern Italy, Veneto, perhaps Padua,  
1500-1520.

225 x 170 mm. 91 leaves. c. 400 coloured  
drawings of plants, fruits and animals, with  
Latin and occasionally Italian titles.

Provenance: Made in the early 16<sup>th</sup> century  
in Italy; Sotheby's 10 Dec. 1973, lot 45;  
Switzerland, private collection.

Price on request





Calceolaria  
Azambor

*Hypocistis minus* sive  
*Proserpina*

*Spongia Solis*  
*Cicorei specus*



*Polygonatum* sive  
*Sigillum Salomonis*

*Cicoria*



*Chelidonium* sive  
*Sambucus umbellata*,  
 vulgo Nibbio

*Origanum*  
*Origanum*



*Typhimaleum*  
*Catapuctia Nictus*

*Catapuctia*  
 minor in capite

*Urtica*  
*vulgaris*

*Urtica* in sup

## The 'Catherine Hours'

Book of Hours, use of Angers (?),  
Manuscript in Latin with French prayers on  
vellum, illuminated by the workshop of the  
Harvard Hannibal Master.  
France, Paris, c. 1420-1425.

267 x 187 mm. 329 of (most likely 340) leaves.  
25 large miniatures, remainder of calendar  
with 12 marginal rondels showing the zodiac  
and labours of the months.

Provenance: Most probably made for a  
aristocratic lady named Catherine; French  
noble family; Geneva, Maurice Burrus (1882-  
1959); Switzerland, private collection.

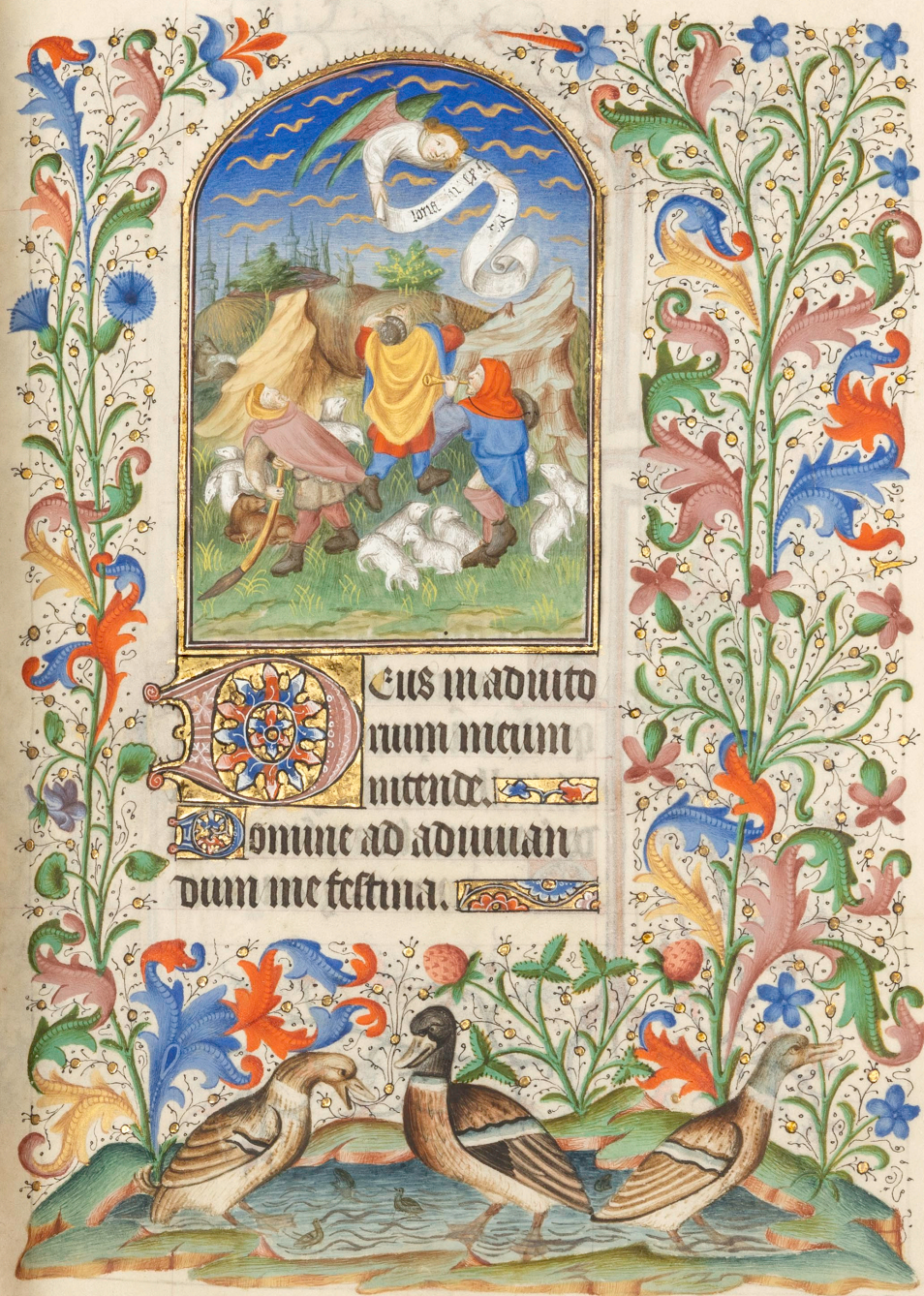
Price on request





tate spiritus sancti deus. per  
omnia secula seculorum a  
men. Domine exaudi oratione  
meam. et clamor meus ad  
te ueniat. Benedicamus do  
mino. Deo gratias.

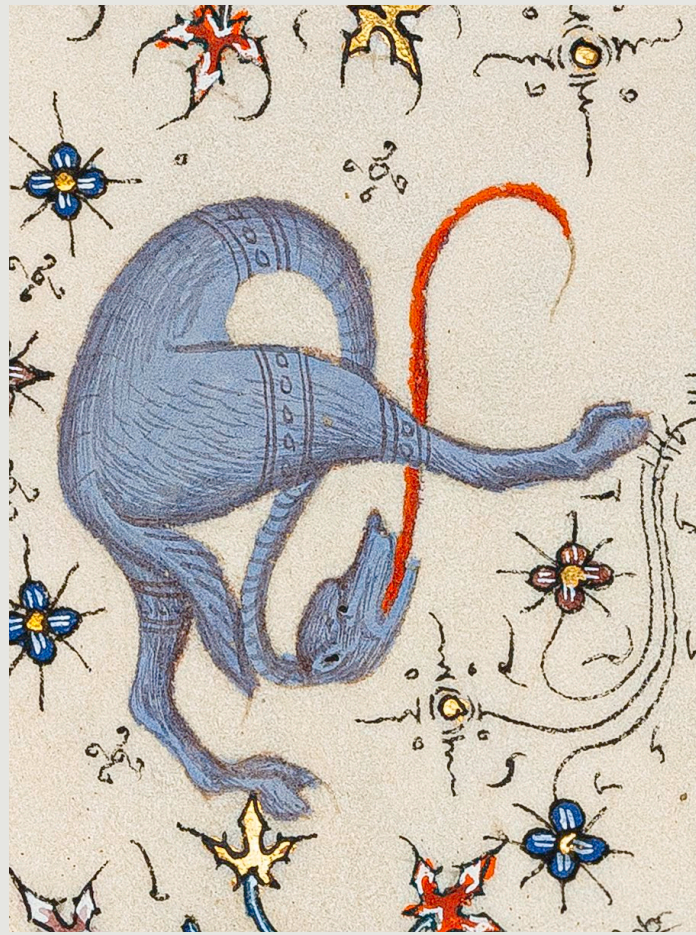
**Ad cantam.**



**D**eus in adiuto  
rum meum  
intende.

**D**omine ad adiuuan  
dum me festina.

longe en l'ame qui amice non p'at' inuay q' dieu est in



xv	e	Vita i modesti
iiii	f	Translatio .s. nicardi
	g	Sancti bothulphi
xii	<b>A</b>	
i	b	Venerabili i prothasii
	c	Translatio .s. eduardi.
ix	d	Yvalburgt uirginis
	e	Sancti alban: martiris.
xvii	f	Etheldrede: Vigilia
vi	g	Natiuitas iohis bapt.
	<b>A</b>	Translatio .s. Eligii.
xvii	b	Johannis i pauli:
vi	c	Sancti crescentis
	d	Leonis pape: Vig.
x	e	Petri i pauli apoloru:
	f	Comemoratio pauli:



## Nature's Calendar

### Turning pages into Seasons

Calendars open many different types of liturgical and private devotional manuscripts. They helped their readers calculate the dates of movable feasts and served as reminders of important saint days. The border decorations around the texts provides glimpses of the changing natural landscape and the daily tasks and activities that were dependant on the passing of the seasons and rhythms of nature.

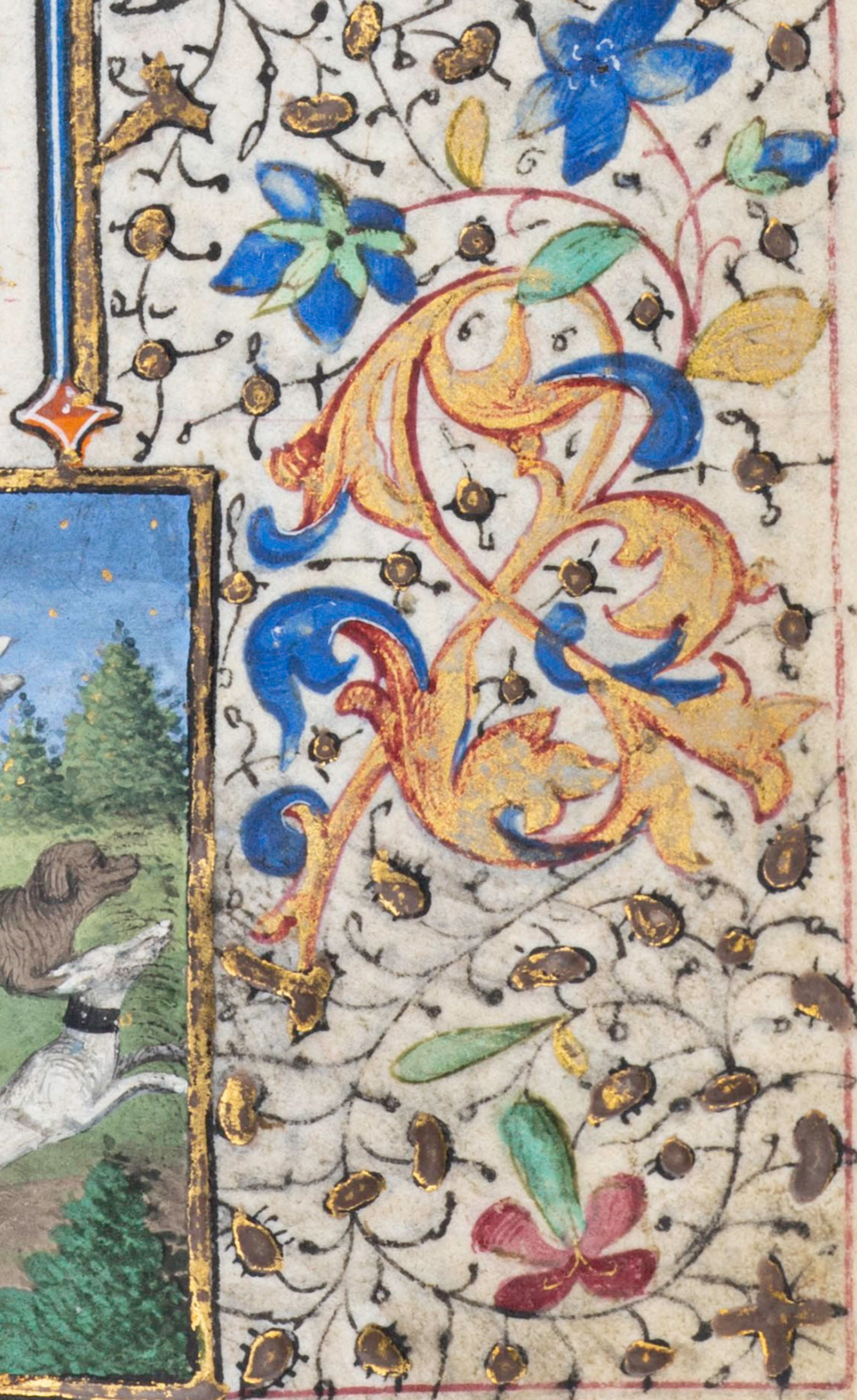
These so called "labours of the months" included in the margins of calendars throughout the Middle Ages render the recurring patterns of daily life around the ecclesiastical calendars. In a 13<sup>th</sup> century psalter made in Ghent or Bruges, but sent to England soon after its creation, the calendar is decorated not just with the labours of the month, such as the harvest in autumn or slaughter of the pig in winter, but also with an allegorical representation of the month of January, where Janus, the ancient Roman deity of beginnings and endings, is shown with three faces, simultaneously drinking, eating, and meeting the gaze of the viewer.

In a French Book of Hours from the mid-15<sup>th</sup> century, illuminated by the great Master of Jean Rolin, the zodiac signs and labours of the month are placed below the text of the calendar. The delicate paintings include leisure activities of the nobles as well as the labours of the peasants: in April, two ladies braid flower crowns in an enclosed garden and in May two lords carry branches on horseback. Alongside these depictions are also scenes of the harvest, pigs being fattened up and led to slaughter, as well as wine being made in the Autumn.

In a Dominican Book of Hours made in Flanders in the early 16<sup>th</sup> century this same scene is delegated to the bottom of the page within an architectural frame inhabited by saints

Opposite: Detail of the 'Croÿ-Arenberg' Hours, cat. n° 14; netx page: detail of the Book of Hours by the Master of Jean Rolin, cat. n°12

W. 6. *patruine.*  
id. 6. *bonifac.*  
id. 6. *andanne.*  
id. 6. *ysidore.*





celebrated in the month of September. Here the production of wine is accompanied by the harvest of the grapes on the facing verso, spreading the narrative across the opening, usually incorporating the sign of the zodiac in a roundel in the background of the landscape. One notable exception is Gemini, where the twins are depicted as a nude couple facing the lovers associated with the month of May.

The very elaborate depictions of the labours of the months and the seasons reaches a highpoint in early 16<sup>th</sup> century Flemish calendars. In one of the most spectacular manuscripts produced in Flanders, the Croÿ-Arenberg Hours made for a member of the English court, the calendar itself is set within a grand naturalistic landscape depicting members of all social orders inhabiting rural and urban landscapes, harvesting grapes and wheat, warming themselves in front a fire in the winter and enjoying the sun in the spring. These depictions are poignant snapshots of daily life painted around the fixed and movable feasts of the ritual year, whether enjoying the fruits of a harvest or sheltering from the snow these scenes show men, women and children working, playing and living with nature.



Opposite: detail of a Flemish Psalter, cat. n°11

## Flemish Psalter

Psalter, use of Ghent.  
Illuminated manuscript in Latin on vellum.  
Ghent or Bruges, Flanders, c. 1255-1265

240 x 170 mm. 150 leaves, complete. 4  
full page illuminations, one of which a  
historiated initial. 9 Large historiated initials,  
full illustrated calendar.

Provenance: Made around 1255 for a patron  
in Flanders; England, 14<sup>th</sup> century additions  
to the calendar; UK, Thomas Sharp (1693-  
1758), son of John Sharp, Archbishop of York;  
UK, private collection.

Price on request



**IX**

Aplis decimo e undeno a fine salutar.

xi	g	h	
	A	um	h
	b	um	h
xxe	c	u	h
viii	d	nonas	
	e	viii	h
xvi	f	vii	h
v	g	vi	h
	A	v	h
xiii	b	iiii	h
ii	c	iii	h
	d	ii	h
x	e	idus	
	f	iiii	kl
xviii	g	iiii	kl
vii	A	iiii	kl
	b	iii	kl
xv	c	iiii	kl
iiii	d	iiii	kl
	e	iii	kl
xii	f	ii	kl
i	g	i	kl
	A	ix	kl
ix	b	viii	kl
	c	vii	kl
xvii	d	vi	kl
vi	e	v	kl
	f	iiii	kl
xiiii	g	iii	kl
iii	A	ii	kl

Ambrosii epi

Marte egyptiace.

Tyburty. & valeriani mrm

Georgii mtr.

Marci euuangle.

Olea ip.

vitalis mtr.



**IX**

Terce in maio iup' e' r' septim' anguis.

Philippi & iacobi aploz. wallburge u.

xi	b	vi	h
	c	v	h
xxe	d	iiii	h
viii	e	iiii	h
	f	iii	h
xvi	g	ii	h
v	A	nonas	
	b	viii	h
xiii	c	vii	h
ii	d	vi	h
	e	v	h
x	f	iiii	h
	g	iiii	h
xviii	A	iiii	h
vii	b	iiii	h
	c	iiii	kl
xv	d	iiii	kl
iiii	e	iiii	kl
	f	iiii	kl
xii	g	iiii	kl
i	A	iiii	kl
	b	iii	kl
ix	c	iii	kl
	d	iii	kl
xvii	e	iii	kl
vi	f	iii	kl
	g	iii	kl
xiiii	A	v	kl
iii	b	iiii	kl
	c	iiii	kl
xi	d	ii	kl

Inuentio scē Crucis.

Johannus ante portam latinam.

Servatii epi

Potenciane uug.

Gerbanii ip.

Germani epi.

Petronille uug.





dasti.



ts.

are



r.



m̄m

ly m̄m.

q̄ emp̄m



vigila  
ave.

ti.

s bapt̄.

## Book of Hours

Book of Hours, use of Rome.  
Manuscript in Latin on vellum, illuminated  
by the Master of Jean Rolin.  
France, Paris, c. 1450-1460.

155 x 170 mm. 242 leaves, complete. 31  
large miniatures, 24 small miniatures in the  
calendar.

Provenance: Paris, c. 1450-1470; USA, private  
collection built up in the 1950-1960's. By  
descent to Switzerland, private collection.

Price on request



xviii.	e	kl.	Sant oudart.
xvii.	f	kl.	Sant pris
xvi.	g	kl.	Sant offren
xv.	<b>A</b>	kl.	S. affrudosse.
xiiii.	b	kl.	S. agapit
xiii.	c	kl.	S. benouist
xii.	d	kl.	S. emerence.
xi.	e	kl.	S. theodoue.
x.	f	kl.	S. pinguesme.
ix.	g	kl.	Nostre dame.
viii.	<b>A</b>	kl.	S. mondun
vii.	b	kl.	Sant lizer.
vi.	c	kl.	S. amoul.
v.	d	kl.	Sant eustace.
iiii.	e	kl.	Sant rulle.
iii.	f	kl.	S. albaux



xviii.	g	kl.	Sant valen.
xvii.	<b>A</b>	kl.	Legyptieme.
xvi.	b	kl.	S. pancace.
xv.	c	kl.	S. ambrose.
xiiii.	d	kl.	Sant yrame.
xiii.	e	kl.	S. thymothe.
xii.	f	kl.	S. machure.
xi.	g	kl.	S. apollinax
x.	<b>A</b>	kl.	Sant procor.
ix.	b	kl.	Sant profer.
viii.	c	kl.	Sant leon.
vii.	d	kl.	Sant maurel.
vi.	e	kl.	S. valerien.
v.	f	kl.	S. eufeme.
iiii.	g	kl.	S. prime





## Dominican Hours

Book of Hours, use of Rome.

Manuscript in Latin on vellum, illuminated by the Master of the First Prayer Book of Maximilian and the Master of the Prayerbooks.

Bruges or Ghent, Flanders, 1510-1520.

191 x 133 mm. 188 leaves, text complete, all large miniatures removed. 79 pages in full borders including 24 calendar scenes and 32 small miniatures.

Provenance: Dominican Monastery of the Holy Cross in Granada; Granada 1585, f. 1r: note by the Spanish Inquisition; USA, private collection built up in the 1950-1960's; By descent to Switzerland, private collection.

Price on request



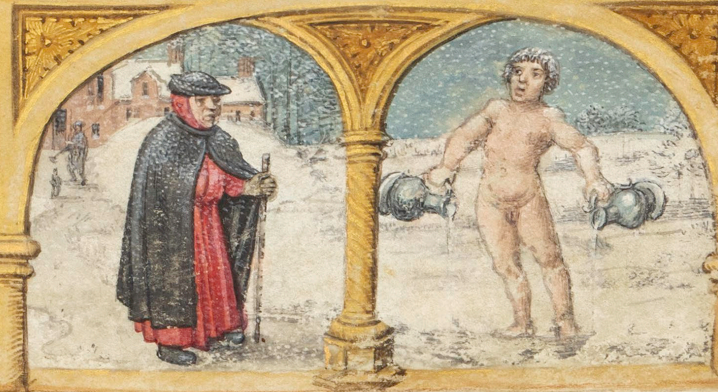
**K**aluanus habet dies. xxx.  
Luna. xxx.

**iii** **A**scensio domini nostri.  
**b** Octava sancti stephani.  
**xi** **c** Octava sancti iohannis.  
**d** Octava sanctorum innocentium.  
**ix** **e**  
**viii** **f** Epiphania domini.  
**g**  
**xvi** **A**  
**v** **b**  
**c** Pauli primi heremite.  
**xiii** **d**  
**ii** **e**  
**f** Firmini epi.  
**x** **g**



**A**mauri abbatis.

**xviii** **b**  
**vii** **c** Anthoni abbatis.  
**d**  
**xv** **e**  
**iiii** **f** Sebastiani mris.  
**g** Agnetis virginis.  
**xii** **A** Vincentij mris.  
**b**  
**c**  
**x** **d** Conuersio sancti pauli.  
**e**  
**xvii** **f**  
**vi** **g** Agnetis secundo.  
**A**  
**xiiii** **b** Aldegondis virginis.  
**iii** **c**





## The Croÿ-Arenberg Hours

Book of Hours use of Sarum.  
 Manuscript in Latin on vellum, illuminated  
 by the Master of the First Prayer Book of  
 Maximilian, the Master of Sir George Talbot,  
 and the Master of the David Scenes.  
 Flanders, Ghent, c. 1510-1520.

211 x 153-56 mm. 204 leaves, wanting 3 illu-  
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 miniatures and 17 historiated initials.

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 1612); Charles de Ligne, prince d'Arenberg;  
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 Switzerland, private collection.

Price on request



**Mayus** habet dies xxxj. Luna xxx

Nox habet horas viij. dies vij

vj	b	Philippi i iacobi
xix	d	Inuencio crucis
viii	e	Sancti godardi
xvi	g	Johannis ante p l
v	b	Johānis de bructaco
xiii	c	Trāslatio s. nycolai
ii	d	Antonij martiris
x	f	Servacij confessoris

**Junius** habet dies xxx. Luna xxix

Nox habet horas viij. dies vij

xviii	a	Ysidori martiris
vii	b	Traslato s. bernardi
xv	d	Dioscori martiris
iiii	e	Dunstani episcopi
xii	g	Sancti bernardini
i	a	Helene regine
ix	b	Deliderij martiris
xvii	c	Adolmi episcopi
vi	d	Augustini anglor apli
xiiii	e	Coronis martiris
iii	f	Felias pax
xi	g	Petronille uirginis



Soli sagitt.

ix	c	Edmundi archiepi
xviii	a	Dugonis episcopi.
xvii	g	Sancte elizabeth
vi	b	Presentatio marie u
xiiii	c	Cecilie uirginis
iii	e	Clementis pape
xi	f	Katherine uirginis
xix	g	Lini pape i martiris.
viii	b	Rufi martiris
xvi	c	Vigilia
v	d	Andree apostoli



September habet dies  
xxx. Luna xxix

Nox habet horas. xii. dies xii

xvi	f	Sancti egidii abbatis
v	g	Antonini martiris
xiiii	a	Ordinatio sci gregori
xiii	b	Transla. s. cuthberti
ii	c	Bertini abbatris
x	e	euurci epi i confessoris.
xviii	f	Natiuitas marie uirg.
vii	g	Corgonii martiris
xv	a	Prothi i iacuti
iiii	b	Adammiani episcopi
xii	c	Adaurili episcopi







# Living with Nature

## Visions of Knowledge and Wonder

Ina Nettekoven and Sara Öberg Strådal

2026

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