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Living with Nature





Living with Nature

Visions of Knowledge and Wonder

Ina Nettekoven and Sara Öberg Strådal

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Dr. Jörn Günther Rare Books AG

Gemsberg 10 • 4051 Basel, Switzerland

Mosboden 1 • 6063 Stalden, Switzerland

Phone +41 (0)61 275 75 75

info@guenther-rarebooks.com

www.guenther-rarebooks.com

instagram: [jgrarebooks](https://www.instagram.com/jgrarebooks)

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Asmunda
Lunaria minor
Horilla nonnul.
Passaria storum
legata
Jecoraria

peonia
Ponia fennica

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vid omino eximio filio bonifacio. aug. Jam rescripsera

caritati tue.



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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.



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der her
mein F
Fein g
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un am
mein e
ruff an

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 into 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.

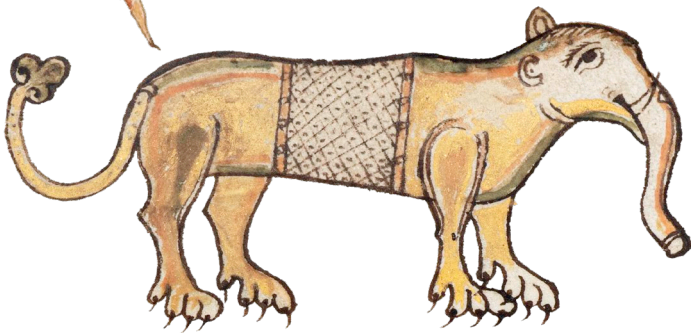
One exception to this cartographic norm can be found in the 12th century map added to our 10th century *Etymologiae*. The original textual campaign omitted one paragraph on Albania. This was amended c. 1150, by a scribe known as the Tournai Map Maker. In our codex, he copies out the missing text on a 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 12th 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.

...ua: haec dar dania. a dar d...
 antea nominib; appellata. Nā pri' beryta dic'ta.
 s rege bithinia nuncupata. Ipsa ē & maior frigia.
 bal fugiens ueneni haustu animā exspirauit.
 a qb; extit occupata. Hā galli in auxiliū a rege
 ue'toria diuiserūt. sicq; deinde grecis admixti. pri
 nomine galathe dñr. & eorū regio galathia nuncupat'



... Galatia. Caradocia. Asia et bithinia. P...
 ... sic H grecos in Asia



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.

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 11th 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 eps. **D**ecto me uacare nobilitate tuam
latere non credo.

cxliij **C**ommonitoriu scō frī fortunato. Sicut p̄sent rogauit
& nunc commoneo.

cxliiij **D**omine religiosissime filiæ ceditæ. auḡ indno salute.
Decis litteris tuis reuoluntatis tue.

cxliiij **D**omino beatissimo frī eccōpō asellico. auḡ indno
salute. **L**itteras sc̄itatis tue quas aduenepabile.

cxliij **P**aulino ecc̄hesiasie scribus. auḡ. **C**arissim̄ fr̄ celiū.
cum rescripta repeteret.

cxliiij **D**omino eximo filio bonifacio. auḡ. **I**am rescripta
carta tua.



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

**OMINO
ILLUSTRI**

ET MERITO PRES

TANTISSIMO FILIO

VOLUSIANO. AUGUSTI

TINUS EPI. DESALU

TE TUA QUAM ET IN HOC SECTO. ET IN XPO EŒ CUPIO.

SEC MATRIS TUAE UOCIS SU FORASSE & IAM IPSE NON

IMPAR. Vnde meritis tuis reddens salutationis

OBSEQUIUM. hortor ut ualeo ut litterarum

UERE CERTEQ; SCARUM TECURA NON PIGEAT IMPEN

DERE. Sincera enim et solida sese. nec fugacis elo

QUIS AMBIT AD ANIMU. nec ullo lingue tecto

RIO INANE ALIQUID A PENICULA CREPITAT. Mul

TI MOUA NON UERBOZ SED FERU AUDU. et

MULTU TERRE FACTURA SECURUM. Itecupuar

APTORU LINGUAL EXHORTOR UT LEGAS. Ex his

ENIM ADCOGNOSCENDOS PPHAS EXCITABERIS. quoz

TESTAMONIS UTUNTUR. apli. Siquid autem

UT CULEGIS UT CU COGNIS. In tibi oritur

QUESTIOMIS IN QUO DISSOLUENDO UIDEOR NECES

SARIUS. scribe ut scribam. Magis enim hoc for

TE ADIUVANTE DNO POTERO. quam p̄sentia lit

LOQUITUR. n̄ solū p̄t occupationes uarias

& MEAS & TUAS. qm̄ non cū mihi uacat. oc

CURRIT UT & TIBI UACAT. uerūcūa propter

COZ INUENTU P̄SENTIAM Q̄ PLERIQ; NON SUNT

APTI TALI NEGOTIO. magisq; linguis certami

MB; QUAM SCIENTIARUM LUMINIB; DELECTANTUR.

Quod aut scriptū habetur. sep̄uacat ad le

augustinus ep[iscopu]s. **A**cto me uacare nobilitate tuam
latere non credo.

cxliij **C**ommonitoriu[m] sc[ilicet] fr[at]ri fortunato. Sicut p[re]sent[is] rogauit
& nunc commoneo.

cxliiij **D**omine religiosissime filie ceciliae. aug[ustinus] m[an]u saluare.
Acto t[ame]n litteris tuis reuerentia[m] tue.

cxliiij **D**omino beatissimo fr[at]i ecc[lesi]e p[re]s[idi]o. aug[ustinus] m[an]u
saluare. **L**itteras sc[ilicet] tue quas aduenepabile.

cxliij **P**aulino ecc[lesi]e p[re]s[idi]o. aug[ustinus]. **C**arissim[is] t[ibi] celsus
cum rescripta rep[er]erit.

cxliij **D**omino eximio filio bonifacio. aug[ustinus]. **I**am rescripta
carta[m] tue.



**CAP. I. INCIPIT EPI[STOLA] S[AN]CTI AVGVSTINI EPI[SCOP]I
AD VOLVSIANVM**



te tua qua[m] et in hoc sc[ilicet] et in xpo esse cupio.
sc[ilicet] matris tuae uocis su[m] fore talle & iam ipse non
impar. Vnde meritis tuis reddens salutationis
obsequium. hortor ut ualeo uel litterarum
uere certeque sc[ilicet]rum cura non pigeat impen
dere. Sincera enim et solida res. nec uacua elo
quii ambitu ad animu[m]. nec ullo lingue tecto
rio inane aliquid de penam uel crepita. Mul
ta mouet non uerboz sed reru[m] audiu. et
multa terra factura securum. Incipuae
ap[osto]loru[m] linguas exhortor ut loq[ua]nt. Ex his
enim ad cognoscendos p[ro]ph[et]as excitaberis. quoz
testimoniu[m] utuntur. ap[osto]l[us]. Siquid autem
ut cu[m] loq[ua]nt ut cu[m] cogitas in tibi op[er]atur
questio[n]is in quo dissolueno uideoz. neces
sarius. scribe ut scribam. Magis enim hoc for
te adiuuante d[omi]no potero. quam p[re]sentia te
loqui tecu[m]. n[on] solu[m] p[ro]p[ter] occupationes uarias
& meas & tuas q[ui]a non cu[m] mihi uacat. oc
curre ut & tibi uacat. uerua[m] propter
corz inuenie[n]te[m] p[re]sentia[m] q[ui]a pleriq[ue] non sunt
ap[osto]li tali negotio. magisq[ue] linguas certami
nib[us] qua[m] scientia[m] luminib[us] delectantur.
Quod aut[em] scriptu[m] habetur. se[m]p[er] uacat adle

Isidore of Seville, Etymologies

Books I-XX.

Manuscript in Latin on vellum, decorated and corrected by the Tournai Map Maker. Northern France, possibly Saint-Amand Abbey, 950-980 and Tournai, Saint-Martin Abbey, additions before c. 1150.

310 x 224 mm. 267 leaves, complete. 1 large zoomorphic initial, 5 pages with small interlinear diagrams, 1 marginal T-O Map, 3 full-page diagrams on human relationships and 1 inserted map of Anatolia (12th century additions).

Provenance: Made in Northern France, Saint-Amand?; in the 12th century at Saint-Martin, in Tournai; the volume was divided in the 19th century; after 2018, miraculously reunited in Switzerland.

Price on request

STEMMATA SCIPIS HUMANAE

Stemmata dicuntur ramusculi quos aduocati faciunt in genere. cum gradus cognationum partium in genere: ut puta ille filius ille pater ille avus ille agnatus. et ceteri quorum figure he sunt ipsae.

Secundum consanguinitatem dum se paulatim per gradum subtraherit. et propinquitas esse desierit. eam rursus lex materiam univoco repetat. et quodammodo

Adpater ui adamitae filii .VII.	Adpater uus adamitae filii .VI.	Acta uus adamitae filii .V.	Acta uia adamitae filii .V.	adaun culus adamitae filii .VI.	adaun culus adamitae filii .VII.	reuoat fugientem. Idem autem usque ad sexum generis gradum consanguinitas constituta est.
Abpater i adamitae nepotes .VII.	Abpater ui adamitae filii .VI.	Abpa truius adamitae filii .V.	Aba uus adamitae filii .III.	Ab uia adamitae filii .III.	Abau unculus adamitae filii .V.	Abauun culi adamitae terrene nepotes .VI.
Propa trui famitae nepotes .VII.	Propater i famitae nepotes .VI.	Propa trui famitae filii .V.	Proa truius famitae filii .III.	Proa uia famitae filii .III.	Proau unculus famitae filii .III.	Proauun culi famitae terrene nepotes .V.
Propa trui agnata pnepotae .VII.	Propa trui agnata pnepotae .VI.	Propa trui agnata pnepotae filii .V.	Propa trui agnata pnepotae filii .III.	Avus agnata pnepotae filii .III.	Auia agnata pnepotae filii .III.	Proau unculus agnata pnepotae filii .III.
fratris patrii amici nepotes .VII.	Propa trui amici nepotes .VI.	Propa trui amici nepotes filii .V.	frater soror patrii amici nepotes filii .III.	Pater vs amici nepotes filii .III.	Aun culus mater terre filii .III.	Conso brini Conso brini Conso brini nepotes filii .III.
				Pater	mat.	
				.I.	.I.	
				filii	filii	
				nepotis	nepotis	
				.II.	.II.	
				frone pos	fronep tis	
				.III.	.III.	
				abnepos	abnep tis	
				.III.	.III.	
				adnepos	adnep tis	
				.V.	.V.	
				trime pos	trimep tis	
				.VI.	.VI.	
				filii	filii	
				.VII.	.VII.	
				trime potis nepos	trimep tis nepotes	

ut sit sex gradibus mon
di generatio et status
hominis finit. ita pro
pinqutal generis cot

gradibus ut ter
minat y r.

ut ut ut

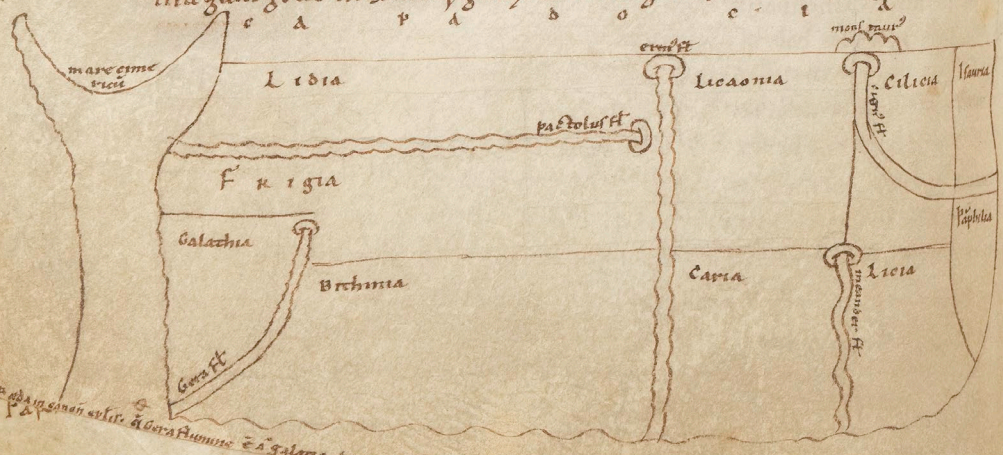
parte qua oceanus SIRICUS tenditur. usq. ad mare caspium quod est ad occasum.
 Deinde ad meridie usq. ad caucasi iugum deducta est. cuius sub iace^{siua} & ircania ab
 occasu habentes pariter gentes multas propter terrarum infecunditatem
 late uagantes. Ex quibus quidam agros incolunt. quaedam portentuos & acru
 ces carnibus humanis & eorum sanguine uiuunt. Scythiae plures terrae
 sunt locupletiores inhabitabiles tamen plures. Nam dum in plerisque locis
 auro & gemmis affluunt. griforum inmanitate accessus hominum rarus est.
 S maracdis autem optimis haec patria est. cianeus quoq. lapis & cristalus
 purissimus scythiae est; habet & flumina magna of eorum fasidena ad q. araxen.

Ircania

albania

T de frigia

Frigia dicta a frigia europis filia. haec dar dania. ad orientem
 orientis ad iula tracy iacet. multis antea nominibus appellata. Na prius berma dicta
 deinde macedonia. mox a bithynio rege bithynia nuncupata. Ipsa est & maior frigia.
 Nichomedia urbs in ea est. ubi hannibal fugiens uenem haustu animam exspirauit.
 Galatia dicta a priscis gallois gentibus; a qb; erant occupata. Ha galli in auxilium a rege
 bithynie euocati. regnum cum eo pacata uictoria diuiserunt. hinc deinde greci aduenerunt. pri
 mi galli greci. non ex antiquo gallois nomine galathae dicitur. & eorum regio galathia nuncupatur.



Galathia intermaritima. T. de. P. de. Galatia. Carthacia. Asia. Bithynia. P. de. m. fr. greci. in Asia.

cognominata quod undiq; a petta aurarum flatibus pateat. in & ro polim
 urbem **SELEVTIAM HABET** Cilicia a cilice quodam nomen traxit. quem
 ortum fenicey dicunt antiquiorem q; ioue fuisse adferunt. plurima
 iace & campis recipiens ab occiduo **ILICIAM** a meridie mare **ISSICUM**.
 Ntergo montes tauri iugam hanc cignus amnis intersecat. in matrem urbiu
 habet **TARSUM** ^{in ca} **MAN** & corios oppidum est; unde crocum plurimum
 & optimum uenit. spiramine flagrantior. & colore plus auro. **LICIANUM**
 cupata quod a oriente aduincta cilicie sit; nam habet abortu ciliciam.
 ab occasu & meridie mare. a septentrione **CARIAM**; lbi est mons **CI META**.
 Quino turris aethibus ignem exhalat. Sicut in sicilia & hna. & uessulus
 in campania. **III. DE EUROPA.**

Cilicia

Licia

Dost asiam a **EUROPA** ^{libia uocem} uertendum. Europa quippe a genoris regis
 libiae filia fuit. quam iouis ab africa raptam creta aduexit. &
 partem tertiam orbis ex eius nomine appellauit. lbi est autem
 a genoris libiae filius. ex qua & libia. id est africa fertur cogno
 minata. Unde apparer prius libiam accepisse uocabulum. postea
 europam. Europa autem inter tiam partem orbis diuisa. incipit a flu
 mine tanai. descendens ab occasu super septentrionalem oceanum
 usq; in fines hispaniae. cuius pars orientalis & meridiana a ponto
 consurgens. tota maris magno diungit. & in insulis gadis finitur.
Prima europa regio **SCITHIA** inferior. q; a meotidis paludibus incipi
 ens. inter danubium & oceanum septentrionalem usq; ad germa
 niam porrigitur; q; terra generaliter pp barbaras gentes quibus in
 habitatur **BARBARICA** dicitur; huius pars prima **ALANIA** est. q; ad me
 otidas paludes pertingit. lbi hanc **DACIA** ubi & **GOETHIA**. deinde ger
 mania ubi plurimam partem sueui incoluerunt. **GERMANIA** post scithi
 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 uiriu. ac populus nu
 merosis & in manibus. unde & propter fecunditatem gignendoru
 populorum **GERMANIA** dicta est; gignit aues ircanias. quaru plimae
 nocte placent. Quisq; quoque feras & uros atq; alces pascitur; Mitt
 tit & gemmas cristallu. & sicutu. callaicu quoq; uiride & ceraunum

Scythia inferior

Germania



^{meo}
NO, & dī seruo Braulio
Om̄i desidio desideraū n̄
aliq̄ndo impleat d̄s uoti
Adpresens aū de p̄cor.
tionib; tuis. ut & in hac
& in futuro beatitudini
concedat. Et manu su
sime dñe & fr̄. *Ep̄la b*

Dñō meo & uere dñi
ro ep̄oz sūmo. br̄

sc̄oz dī. O pie dñe & uiroz p̄stantissime. sera ē inq̄stio. & ta
optio. q̄a peccatis inruentib; meis. n̄ modo sterilitatis ut inop
pestis. mortalitatis. luis. & hostilitatis. q̄ min̄ inq̄rerē. horribi
Nunc 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
tu / onis intuitu semp̄ habuisti susceptū. usq; in finē h
mendatū. Nam ego xp̄s nouit graui dolore discrucia
pore tā plixio. uel nunc ur̄m non mereor uidē conspec
illo qui n̄ obliuiscitur misereri. nec repellit in finē. quia
peris. & ur̄o me miserū repletabit 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 dicam̄. Glōsa dicta s̄ de te
ciuitas dī sic̄ audiuim̄ ita et uidiim̄ in
ciuitate. dñi uirtutū.

DE VNICORNI

Est et aliud animal qd̄ grece dr̄ mono
ceros latine ū unicornis. Physiologus dīc
hanc unicornē habere naturā. et qd̄ sit
pusillū animal. et hedo similis acerrimūq;.

Habe ī capite unū cornū atq; null' uenā
torū eū capere potē s̄ hoc argum̄to capi

unt illū. Ducunt puellā uirginē ī illū
locū ubi morat̄ et dimittunt eā ibidē
solā. Ille autē mox ut uiderit eā salu

ī sinū eī. et cōplectit̄ eā donec obdormit̄.

sicq; cōphendit̄ et p̄ducit̄ ad palaciū regū.

Sic et dñs nr̄ ihc. xp̄s sp̄italis unicornis de
quo d̄ct̄ dīc̄. Et dilect' fili' unicornū. Et
rursū. Exaltabit̄ sic̄ unicorni' cornū meū.

Et haec harias. suscitauit eū ī nob̄ cornū salu
tis ī domo d̄ct̄. Et ī deuteronomio moysen



In dicens tribu ioseph ita. filius primitiuus
 m̄s. tauri species ei cornua monoceroti. Qd
 aut unu cornu habet. signis hoc qd xpc
 dicit. Ego ipat unu sum. cap aut xpi ds
 acerrimu aut qd dicit. id e que neq; pnci
 pat neq; potestates n̄ throni. n̄ dñationes
 intelligere potuerit. Hec ifern⁹ tenere
 ualuit. Iusillu e animal ppt̄ icarnatio
 nis mysteriu n̄ ualeat. s̄ sola uoluntate
 patris descendit i uteru itacte uirgini.
 a ubi caro factu e a habitabit i nobis.
 Qd aut simit e bedo unicornis signis sal
 uatore. Q ut apls ait fact i similitudi
 ne carnis peccati. dana uq; i carne pecca
 tu. **DE YDRIS.** Est a aliud animal qd
 e i nilo flumine a uocat ydris. Physiolog
 dicit de eo quo satis e hoc animal i micu
 corcodrillo a habet e s̄uetudinaria natura.
 Cu uiderit corcodrillu i litore fluminis
 dormientē ore ap̄to. uadat a uoluit se

M
 ei humilitate dicente
 ipso. Discite a me q̄a
 m̄m̄ su & humilis
 corde. Quam̄ est
 acerrimu & subalis
 sim̄ diabolus intelle
 gere & inuestigare
 incarnationis



iluto q̄ possit facilis ilabi ifauces. ueni
 ensq; ifiliæ. i os ei. q̄ subito uiuū. trans
 gluciet. Hydri aut̄ dilanians omiā uisce
 ra eī exiet uiuis de uiscerib; eī. Corco drillo
 aut̄ iā mortuo ac disruptis oib; ^{et uiscerib;} i tranes
 eī. Et signū mortē & ifernū t̄ unū quēq;
 iimiciū saluatoris. Quam̄ assūpta nrā
 mortali carne descendit i infernū. et dis
 rupit oīa uiscera eī. eduxitq; om̄s q̄ ab eo
 deuorati tenebant̄ i morte. **De Syrena.**



De sirenib; & onocentauris ita dic̄ isaias p
 pheta. Sirene idemona saltabunt i domib;
 eorū. ^{physiologus de eis ita differunt.} Vni cui figura phis ita desertū. Sirene
 iquit animalia s̄t mortifera. q̄ acapite
 usq; ad umblicū figurā femine habent.



Extrema pars usq; ad pedes uolatilis ima
 gine tenet. atq; musicū qd̄ dā dulcissimū
 melodie carm̄ canunt. p qd̄ homines nau
 gantes decipiunt̄. ita ut p se auditū de mul
 centes sensūq; delinquentes i soporē uertunt̄.

redier̄ ad pp̄os parentes. ad xp̄i scil̄ ec̄
amore cōplexi. diabolo stulto q̄iam a

Et ē animal q̄ d̄r̄ asida. q̄q; ḡei strucionē
nominant. Latini aut̄ camelū uocant. I



one ieremias p̄pha dic̄. Asida ī celo cōgn

Physiolog⁹ dic̄ qd̄ uolabile sit. s; n̄ uolan

h̄t camelo similes. idō q; ḡei strucionē

ḡ animal ita fac̄. ut q̄ndo tēp̄ uenit u

elevat octos suos ī celū. q̄ntend̄ diligent

dicunt uergilie. uidensq; eas ascenden

sua. De his stellis dic̄ & iacob⁹ q̄ fec̄ q̄ uergil

& septentrionale q̄ p̄mptuaria austrī. Cō en

segetes florent. q̄ est ē nūm̄ apparent stell

da uidens uergilias ascendisse foū ī t̄rā q̄

sua sub sabulo. Cū ū secesserit a loco illo c

red̄ ad oua sua. C̄ enī hoc aīal natalit̄ ob

tēpe estatis genat oua q̄ obruit ea aren

facē debuerat. i. sedē sup̄ oua sua q̄ 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

Den psalmen lis für das losen
und so du trunig spelt. **D**u ir in
sipes in corde suo. n
Er unuyle sprach in seine
hertzen. nit ist got. **S**ie
sind zebrochen und
hälllich sind sie worden in irn hylze.
nicht ist der da tu gütz nicht bis zu
ainen. **D**er herre sichte vō dē himl.
über die kinder der menschen. das er
seche ob ist got ain uerstendiger
oder ain suchender gotte. **S**ie al
le hand gewichē mit ainander un
nütz sind sie worden. nicht ist der
gütes tu. nicht ist unetz an ainem.
Ain offen grab ist ir kel. mit irē
zungen wochten sie untreulich.
gift der natern under irn leffzen.



Deus n̄r refugiu et uirtus,
Inser got ist unser zu
flucht v̄n kraft und
helfer. in den trüb-
nüssen die uns hand

ser gefunden. **D**arumb fürch-
ten wir uns nit so die erd betri-
bet wirt v̄n sich die berg erhebet
in das hertz des meres. **D**es enser
habēt v̄n sind betribet un̄ waf-
ser erzüttert sint die berg in sein
sterkin. **D**es bald fließende waf-
sers ungestümikait hat gefrouet
die stat godes. der aller höhelt
hat gehailget seinen tabernakl.
Got in irem mittel wirt nit be-
weget. ir wirt got helfen gar fr̄u
Betribet sint die haiden und



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

Den psalm sprich unsers herre.
uffart





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 19th century; by descent to last owner.

Price on request



tionem et holocausta tunc imponet su-
per altare tuum titulos.



Non gloriaris in malicia
qui potens es
iniquitate.
Tota die
in iustitiam
cogitavit lin-
gua tua: sicut
nouacula a-

cuta fecisti colum-

Dilexisti maliciam super benignitatem: iniqui-
tatem magis quam loqui equitatem.

Dilexisti omnia uerba precipitationis: lin-
gua dolosa.

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

Videbunt iusti et timebunt et super eum

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

Sed speravit in multitudine divitiarum
suarum: et prevaluit in vanitate sua.

Ego autem sicut olivula fructifera in domo
dei speravi in misericordia dei in eternum:
et in seculum seculi.

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

Fuit insipiens
in corde suo:
non est deus.

Corrupti
sunt et ablo
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 1st 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 8th century **Dioscorides fragment** was created in western France, and gives us a detailed insight into wine and its medicinal



vespa: delictorae. ara.

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 11th century by Ibn Butlān in Arabic. It was translated into Latin in the 13th 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 15th 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 16th 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 19th
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

Uitit molle sine lesione in u
ce bonibus gypis acceptis uina
nstruis contingit in i. Cœpud
græ uacit & omnium corporum simi
lia græ uacit. & Cœliduræ uisice
mutatis uthe in omnibus contraxit.

X. DE VINO PIRANO.

Uino pirano quoniam sine piranæ
cedit hæbet calidum est digestibilis
uomitibus & anopzicis contraxit.

XI. DE VINO PARACITO.

Uino cepone cito quid dicitur dul
coris ibi mixto hæbet. Cœpud gra
uacit & Cœlesæcæ similiter & om
nium corporum cicut hominè eby ceni.
Inflacione præstet cœcos stomac
cū est. **XII. DE VINO TIALIO.**

Uino tialio factum dicitur
ut hinc est maxime udens.
digestibilis est pulsum cœcens uti
est abstinere sustinere cū est uti
cœcæ contraxit est. Cœliquiè oca
lis inducit multo bibito omne
corpus ledit potest. **XIII.**

DE VINO ALBANO.

Uino albano forciore.

& romæca inflacione uisice
molle digestionibus mutal
uis omnibus contraxit ma
me cœpud quod cū uisice
est uti uacit de efficitur.

XIII. DE VINO QUIBIO.

Uino quibio forciore est cell
sed carnis & color est boni pi
digestionem contraxit est cœ
græ uacit inflando. **XV. DE**

NO. SUNNENTINO.

Uino sur pentano crusteno
uacit de unde stomacis & in
rū pœum acis mū cœpud cœ
uacit de tangit quæ cœcæ
quod cū uisice est succus est
stomacis efficitur. **XVI.**

VINO. ADRIANO.

Adriano & mœmstrano
nascitur uacit de u
stipa cœ hæbet. cicut uisice
& boni sunt in uisice cœpud.

XII. DE VINO PRENI.

Uino preni cœceno & hinc
erit ubi & cœdriano. adora
& uacit de lœne quæ multo cū

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

Cavallanica
gred cicilia:

nascie nelle mda



Luceca

longo la marina



94



Simul et pedo nelli prah.





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 16th century
in Italy; Sotheby's 10 Dec. 1973, lot 45;
Switzerland, private collection.

Price on request



Cartamus
Avestis

Acanthus laevis
spinosa alba

Lacerta
Ofionus grec

35

Calaurio
Azambor



Hippericon minus Lue
Picifera

Spongia solis
Cicorei species

Handwritten scribbles or initials.

*Polygonatum siue
Sigillum Salomonis*



Cicoria



Sambucus sive
Sambucus racemosa,
 vulgo Nibbio.

Origanum
Origanum



Urtica
vulgaris

Tybimalus
Cetapectia dictus

Cetapectia
~~minor~~
minor a capite

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.

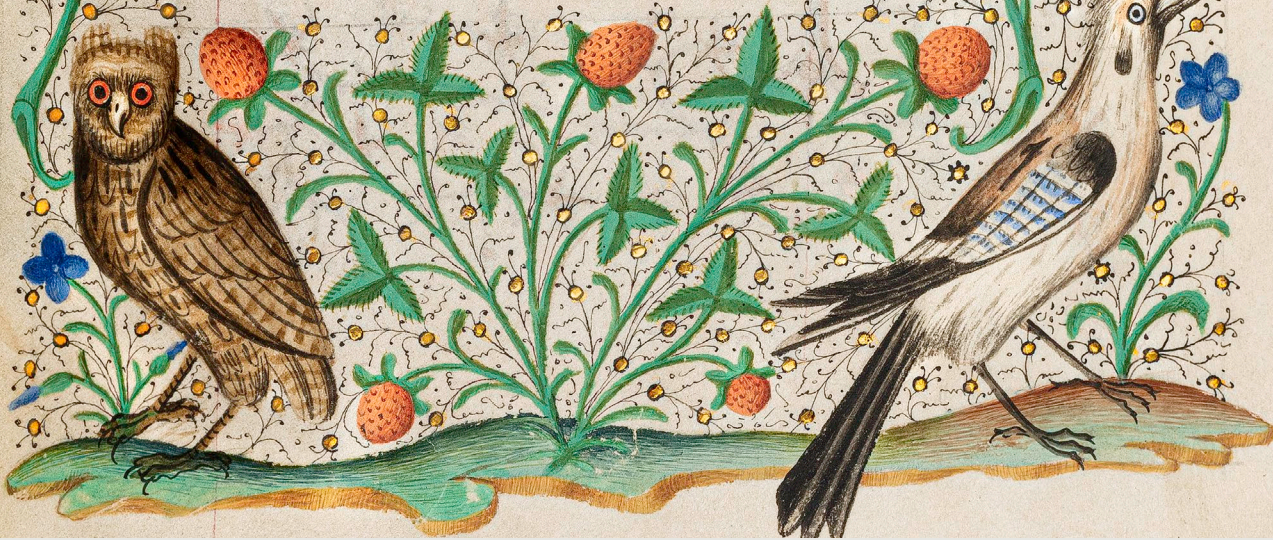
Provenance: Most probably made for a
aristocratic lady named Catherine; French
noble family; Geneva, Maurice Burrus (1882-
1959); Switzerland, private collection.

Price on request




Deus in adiuto
rum meum
nitende.

Domine ad adiuuan
dum me festina.





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

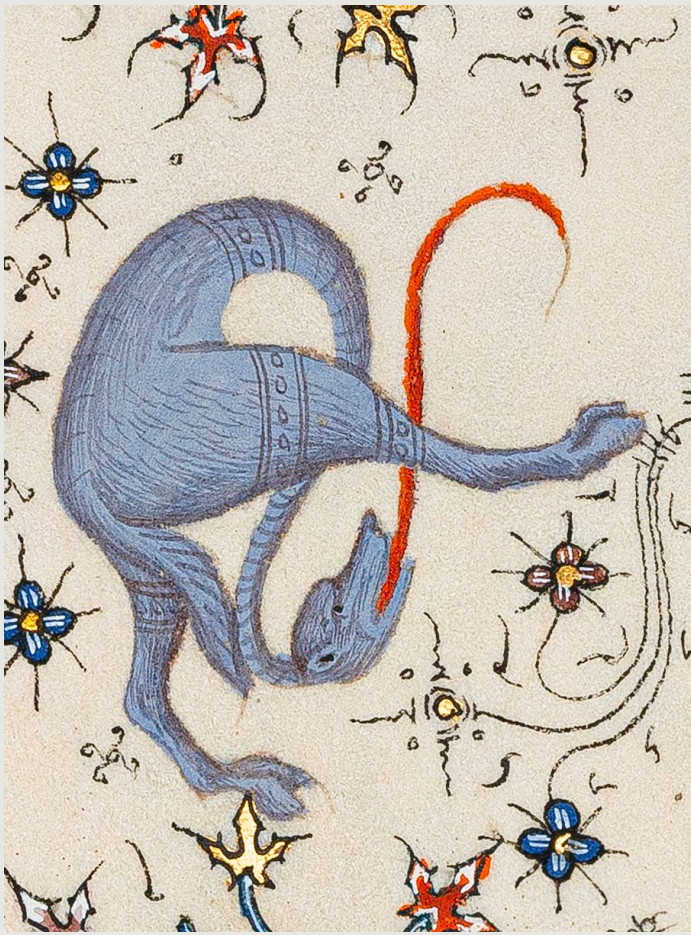
Ad tertiam. 

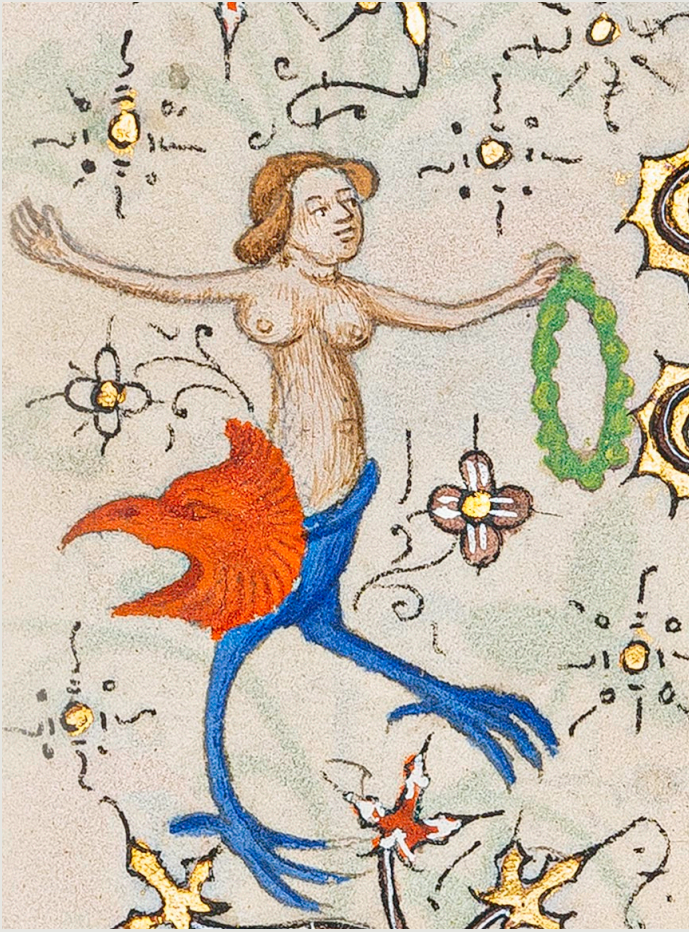
AS scribam










Deus in adiuto
rum meum
miserere.
Domine ad adiuuan
dum me festina.







xv	e	Viti i modesti	
iiii	f	Translacio .s. nicardi	
	g	Sancti bothulphi	
xii			
i	b	Veniassu i prothasii	
	c	Translacio .s. edwardi.	
ix	d	Uvalburge uirginis	
	e	Sancti albanu : martiris.	
xvii	f	Etheldrede : Vigilia	
vi	g	Natiuitas iohis bapt.	
		Translacio .s. Eligii.	
xvii	b	Johannus i pauli :	
vi	c	Sancti crescentis	
	d	Leonis pape : Vig.	
xiiii	e	Petri i pauli aplorum	
	f	Comemoracio 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 **13th 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-15th 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 16th century this same scene is delegated to the bottom of the page within an architectural frame inhabited by saints



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 16th 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, 14th century additions to the calendar; UK, Thomas Sharp (1693-1758), son of John Sharp, Archbishop of York; UK, private collection.

Price on request



T

Ap[osto]lus decimo e[st] undeno a fine salutar.

	6	4	
xi	A m	4	
	b m	4	
xix	c u	4	Ambrosii epi
viii	d nonas		
	e viii	4	
xvi	f vii	4	
v	g vi	4	
	A v		Marte egyptiace.
xiii	b iiii	4	
ii	c iii	4	
	d ii	4	
x	e idus		
	f xiiii	4	Tyburty. & valeriani m[ar]t[is]
xviii	g xiii	4	
vii	A xii	4	
	b xi	4	
xv	c x	4	
iiii	d ix	4	
	e viii	4	
xii	f vii	4	
i	g vi	4	
	A v		Georgii m[ar]t[is].
xix	b iiii	4	
	c iii	4	Marci euang[el]e.
xvii	d ii	4	Clea p[ro]p[ter].
vi	e idus		
	f xiiii	4	Vitalis m[ar]t[is].
xiiii	g xiii	4	
iii	A xii	4	



T

Terciu' in maio lup' e' r' septim' anguis.

Philippi & iacobi aploz. Walburge u.

Inuentio sce Crucis.

Johannis ante portam latinam.

Servatii epi

Potentiane uig.

Cebani pp.

Germani epi.

Petronille uig.



xi b vi
 xii c vi
 xiii d vi
 xiiii e vi
 xv f vi
 xvi g vi
 xvii h vi
 xviii i vi
 xiiii c vi
 xiiii d vi
 xiiii e vi
 xiiii f vi
 xiiii g vi
 xiiii h vi
 xiiii i vi
 xiiii k vi
 xiiii l vi
 xiiii m vi
 xiiii n vi
 xiiii o vi
 xiiii p vi
 xiiii q vi
 xiiii r vi
 xiiii s vi
 xiiii t vi
 xiiii u vi
 xiiii v vi
 xiiii x vi
 xiiii y vi
 xiiii z vi





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



Hic est rex martirum
qui pro xpi nomine
sanguinem suum

viij.	e	kl.	sant oudart.
vij.	f	kl.	sant pris
vi.	g	kl.	sant offren
v.	A	kl.	s. affurdosse.
iiii.	b	kl.	s. agapit.
iii.	c	kl.	s. benouist.
iiij.	d	kl.	se. emerence.
iij.	e	kl.	s. theodou.
iiij.	f	kl.	s. pinguesme.
v.	g	kl.	Nostre dame.
vi.	A	kl.	s. mondun.
vij.	b	kl.	sant ligit.
viii.	c	kl.	s. amoul.
ix.	d	kl.	sant eustace.
x.	e	kl.	sant rulle.
xij.	f	kl.	s. albux



			S amt Valeri.
.ii.	N.	L egyptienne.	
.iiii.	N.	S. pincace.	
.viij.	N.	S. ambrose.	
.x.	N.	S amt yrame.	
.xii.	id.	S. thymothe.	
.xiiii.	id.	S. machaire.	
.xvi.	id.	S. apollinaur.	
.xviii.	id.	S amt procor.	
.xx.	id.	S amt profer.	
.xxii.	id.	S amt leon.	
.xxiiii.	id.	S amt maurel.	
.xxvi.	id.	S. Valerien.	
.xxviii.	id.	S. eufeme.	
.xxx.	id.	S. pime.	







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



eus in ad **Ad nonam.**
iutorum meum inten
de: domine ad adiuuā
dum me festina **G**lo
ria patri. **Ammus.**

Beata nobis passio sit nostra li
beratio ut per hanc nobis gra
dia purata sint celestia **G**loria xpo
domino qui pendens in patibulo. cla
mans emisit spiritum mundūq; sal
uans perditum **F**aus honor xpusto
vendito i sine causa prodito passo mor
tem pro populo in aspero patibulo amē.

Domine audiui auditum tuum
i tinnui **D**eus ab austro veniet i sanc
tus de monte pharan **S**plendor eius
ut lux erit cornua in manibus eius.
Ubi abscondita est fortitudo eius. an
te faciem eius ibit mors **S**edit abyf



Ianuarius habet dies. xxxi.
Luna. xxx.

iii **A** Circumcisio domini nostri.
b Octaua sancti stephani.
xi **c** Octaua sancti iohannis.
d Octaua sanctorū innocentū.
xix **e**
viii **f** Epiphania domini.
g
xvi **A**
v **b**
c Pauli primi heremite.
xiii **d**
ii **e**
f Firmini epi.
x **g**





Amauri abbatis.

xviii b

vii c Anthoni abbatis.

vi d

iiii e

iiii f Sebastiani mris.

iii g Agnetis virginis.

xv **A** Vincentij mris.

iiii b

ix c

ix d **Conuersio sancti pauli.**

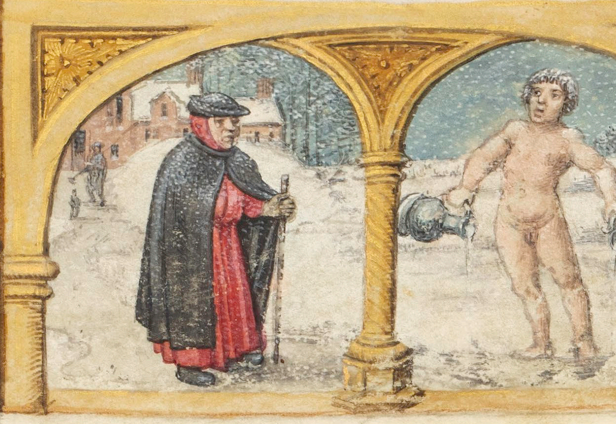
vi e

xviii f

vi g Agnetis secundo.

xiiii **A** b Aldegondis virginis.

iiii 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 illuminated folios and 2 miniatures, hence replaced. 15 full-page miniatures, 29 smaller miniatures and 17 historiated initials.

Provenance: For an English patron of the Tudor entourage; Charles III de Croÿ (1560-1612); Charles de Ligne, prince d'Arenberg; Dr. Jörn Günther Rare Books, Cat. 9, no. 23; Switzerland, private collection.

Price on request



	e	
ix	f	Valerij episcopi
	g.	O sapientia
xvii	A	Lazarj episcopi
vi	b	
	c	Venerie uirginis
xiii	d	
ii	e	Sancti thome apostoli.
	f	
xi	g.	Victorie uirginis
xix	A	Vigilia
viii	b	Natiuitas domini nri
	c	Stephani martiris
xvi	d	Johannis euangeliste
v	e	Scorum innocencium :
	f	Thome epi cantuariensi
	g.	Translatio :s: iacobi :
xiiii	A	Sancti siluestri pape :





Mayus habet dies
xxxi. Luna xxx

Nox habet horas : viii. dies xvi

xi

b

Philipi i iacobi

xix

d

Inuencio cruce

viii

e

Sancti godardi

xvi

g

Johannis ante p i

v

a

Johannis de bructaco

xiii

c

Traslacio s. nicolai

ii

d

Antonii martiris

x

f

Sernacij confessoris

g



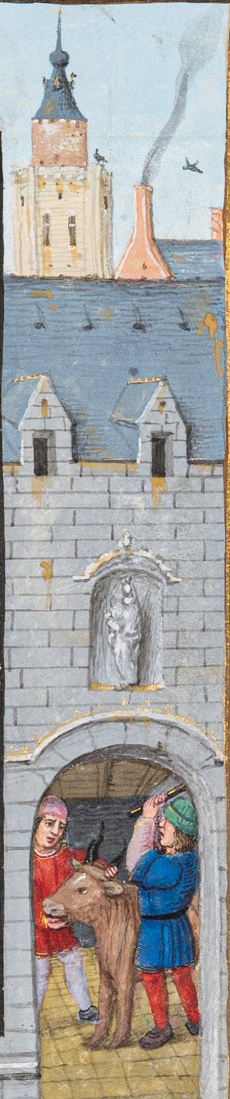


xviii **A**lysi
xvii **b** ysidori martiris
xvi **c**
xv **d** e Translato s. bernardi
xiv **e** Diocou martiris
xiii **f** Dunitani episcopi
xii **g** in Sancti bernardini
xi **A** helene regine
x **b**
ix **c** Desideri martiris
viii **d**
vii **e** Adolmi episcopi
vi **f** Augustini anglor apli
v **A**
iiii **b** Coromis martiris
iii **c** felias pape
ii **d** Detronille uirginis





i *enō rōc rōmōr*
 d *mul rōr* Soli sagitt.
 ix c Edmundi archiepi
 x Dugonis episcopi.
 xvii g.
 vi *sqō rō* Sancte elizabeth 
 b
 xviii c. on Presentatio mane u
 iii *am rō d n* Cealie uirginis 
 c Clementis pape 
 xi *sqō rō f p rō rō rō*
 xix g. Katherine uirginis
rō rō rō rō rō rō rō rō Luni pape i martiris.
 viii b
 c Rufi martiris 
 xvi d *rō rō rō rō rō rō rō rō* Vigilia 
 v *rō rō rō rō rō rō rō rō* Andree apostoli 





September habet dies
xxx. Luna xxix

Nox habet horas. xii. Dies xii

xvi	f	Sancti egidii abbatis
v	g	Antonini martiris
	A	Ordinatio sci gregorii
xiii	b	Transla. s. cuthberti
ii	c	Bertini abbas
	d	
x	e	euurci epi i confessoris
	f	Natiuitas marie uirg.
xviii	g	Corgonii martiris
vii	A	
	b	Prothi i iacanti
xv	c	Adartiniani episcopi
iiii	d	Adaurili episcopi









Living with Nature

Visions of Knowledge and Wonder

Ina Nettekoven and Sara Öberg Strådal

2026



Dr. Jörn Günther Rare Books AG

Gemsberg 10 • 4051 Basel, Switzerland

Mosboden 1 • 6063 Stalden, Switzerland

Phone +41 (0)61 275 75 75

info@guenther-rarebooks.com

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