260. **Musica.**

Vellum, 10½ x 7½, ff. 54, 28 lines to a page. Cent. x, in a fine upright Carolingian minuscule.

From Christ Church, Canterbury. On f. 1 is: **MUSICA HOGERI. TT.** (Ancient Libraries, p. 8, no. 44 and p. xxxii). Also, in red chalk: TW. **Collation:** 1⁸ (wants 1) 2⁸ 3⁸ 4⁶ 5⁶–7⁸ (+ 1).

Contents:

1. Title in capitals.
   Excerptiones Hogeri Abbatis ex auctoribus musicae artis.
   Below this a space—then a table of numbers.
   Text begins:
   Architas vero cuncta ratione constituens non modo sensum
   auriis inprimis consonantissiis obseruare neglexit.
   On f. 18: Pandit multa musice rationis miracula prestan-
   tissimus auctor BOETIUS ..... Cuius si deus annuerit sequens
   opusculum aliquod continetit exceptum. Huiusce ortiun-
   cule ponamus hic finem.
2. Inc. Scolica Enchiriadis de arte musica ..... f. 18
   Musica quid est? Bone modulandi scientia.
   On 51b: proportio et symphoniam seruat. tropique retinet
   modum.
   The musical illustrations on ff. 30, 31 are added by a later hand.
3. Inc. commemoratio breuiss psalmis modulandis
   Debitum seruiututis nostre qui ad ministerium laudationis domini
   deputamur.
   Ends 53b: Sequitur modulatio psalmi elevata isque (blank)
   in deuterum excellentem.
   54a is blank. 54b covered with paper has a mathematical
   figure or two, but no text.

Of these tracts no. 1 is the work of Hucbald and is one of the two best copies. It has been printed by Gerbert.

No. 2 is the Enchiridion of Odo who has been identified with Odo of Cluny, Gerbert I 251. (P. L. cxxxii 981.)

No. 3 is again the work of Hucbald, edited by Gerbert. (P. L. cxxxii 1026.)

See Coussemaker, Mémoire sur Hucbald, 1841.

261. **Ioh. de Gaddesden Rosa Medicinae.**

Vellum, 10½ x 7½, ff. 4 + 232 + 1, double columns of 42 lines. Cent. xv, in a clear hand, brown ink.

**Collation:** a⁴ 1² 2¹² 3¹⁴ 4¹²–18¹² 19¹⁴, 1 flyleaf.