



Diagrams in manuscripts of Boethius' *De institutione musica* and how to describe and classify them

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Boethius' *De institutione musica* is one of the most important witnesses for the reception of ancient Greek music theory during the Middle Ages and beyond. While the text of this treatise has been the topic of much scholarly examination, a systematic approach to the diagrams in the manuscripts of the treatise is still missing. Recent research, especially by Sybille Krämer, has shown the importance of diagrams as epistemical items. Diagrams offer potential to visualize, transfer, create, (trans-)form, realize and materialize knowledge. They can function as tools of thinking, as aids for understanding, and as witnesses of reception processes in many and different types of treatises during the time. As a result, there is a variety of different shapes of diagrams for investigation and many parameters, terms and strategies how to talk about diagrams. There is no standard way for the typologization of diagrams. But I think, finding some general ways of description would bring forward our understanding of – not only musical – diagrams, musical thinking and knowledge transfer. It would open possibilities for an easier comparison of diagrams from different subjects, times and spaces and generate new or different questions.

For this reason, my paper contains two parts: At first, I will present the main hypotheses about diagrams in Boethius' *De institutione musica* I developed thus far. Afterwards I will discuss ways of describing and classifying diagrammatic items, based on material of the surviving manuscripts.

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