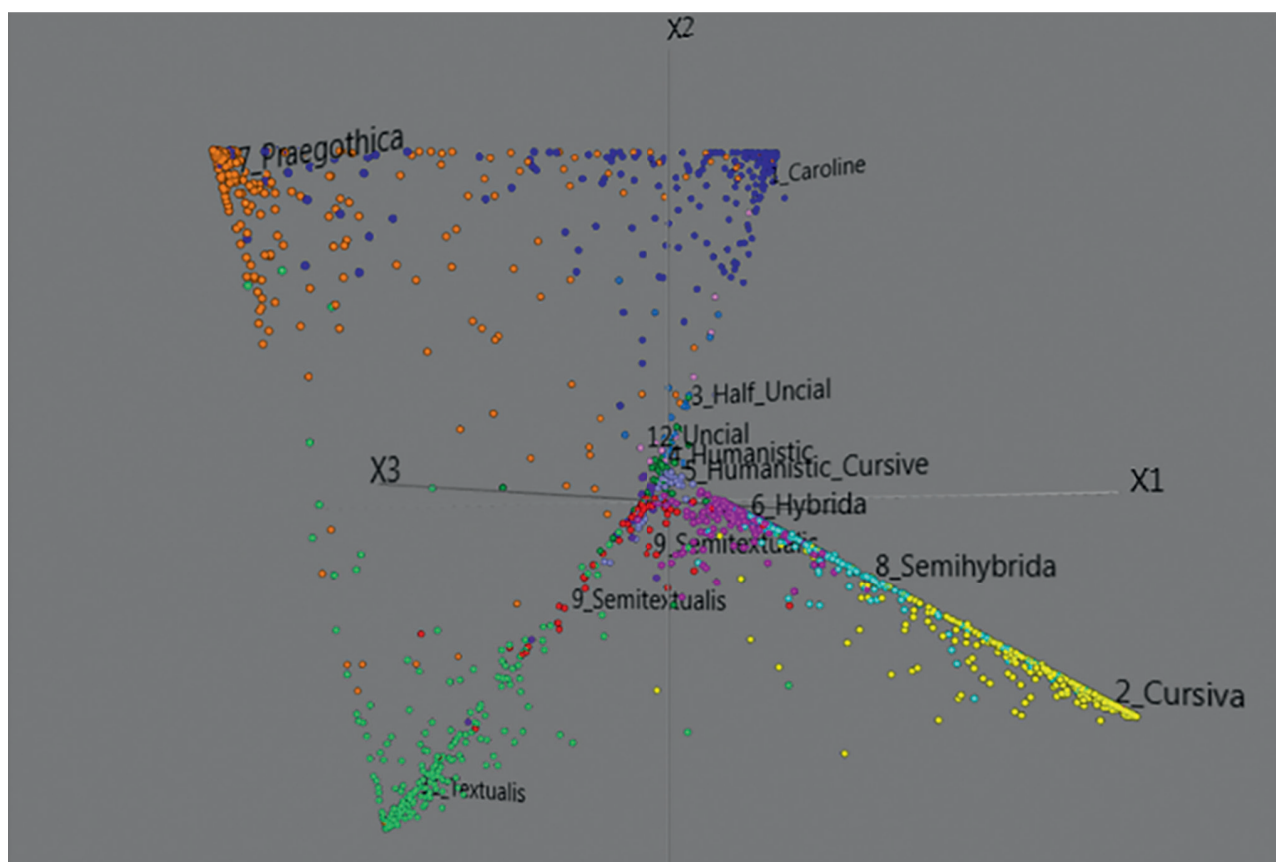


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Editors

Prof. Dr Michael Friedrich
Universität Hamburg
Asien-Afrika-Institut
Edmund-Siemers-Allee 1/ Flügel Ost
D-20146 Hamburg

Tel. No.: +49 (0)40 42838 7127
Fax No.: +49 (0)40 42838 4899
michael.friedrich@uni-hamburg.de

Prof Dr Jörg Quenzer
Universität Hamburg
Asien-Afrika-Institut
Edmund-Siemers-Allee 1/ Flügel Ost
D-20146 Hamburg
Tell. No.: +49 40 42838 - 7203
Fax No.: +49 40 42838 - 6200
joerg.quenzer@uni-hamburg.de

Editorial Office

Dr Irina Wandrey
Universität Hamburg
Centre for the Study of Manuscript Cultures
Warburgstraße 26
D-20354 Hamburg
Tel. No.: +49 (0)40 42838 9420
Fax No.: +49 (0)40 42838 4899
irina.wandrey@uni-hamburg.de

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Miriam Gerdes

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Image of ICDAR2017 Tensmeyer's distance matrix (axes 2 and (1 and 3)), see article by Dominique Stutzmann, Christopher Tensmeyer and Vincent Christlein in this volume.

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Contributors

Olivier Bonnerot

BAM Federal Institute for Material Research and Testing

Division 4.5

Unter den Eichen 44-46

12203 Berlin, Germany

Universität Hamburg

Centre for the Study of Manuscript Cultures

Warburgstr. 26

20354 Hamburg, Germany

eMail: olivier.bonnerot@bam.de

Khamvone Boulyaphonh

Buddhist Archives of Luang Prabang

Sala Thammavihan, Vat Suvannakhili

06000 Luang Prabang, Lao PDR

eMail: khamvone.boulyaphonh@gmail.com

Ken Boydston

MegaVision Inc.

P.O. Box 60158

Santa Barbara, CA 93160, USA

eMail: ken@mega-vision.com

Joseph Chazalon

EPITA Research and Development Laboratory (LRDE)

14-16 rue Voltaire

94270 Le Kremlin-Bicêtre, France

eMail: joseph.chazalon@lrde.epita.fr

Vincent Christlein

Friedrich-Alexander-Universität Erlangen-Nürnberg

Department of Computer Science

Martensstraße 3

91058 Erlangen, Germany

eMail: vincent.christlein@fau.de

Vincent Christlein

Friedrich-Alexander-Universität Erlangen-Nürnberg

Department of Computer Science

Martensstraße 3

91058 Erlangen, Germany

eMail: vincent.christlein@fau.de

Roger L. Easton Jr.

Chester F. Carlson Center for Imaging Science

Rochester Institute of Technology

54 Lomb Memorial Drive

Rochester, NY 14623-5604, USA

eMail: rlepci@cis.rit.edu

Andreas Fischer

University of Fribourg

Department of Informatics

PER 21 bu. B429

Boulevard de Pérolles 90

1700 Fribourg, Switzerland

eMail: andreas.fischer@unifr.ch

Michael Gartley

Chester F. Carlson Center for Imaging Science

Rochester Institute of Technology

54 Lomb Memorial Drive

Rochester, NY 14623-5604, USA

eMail: mxgpci@rit.edu

Uwe Golle

Klassik Stiftung Weimar (KSW)

3.6 Abteilung Restaurierung, Direktion Museen

Burgplatz 4

99423 Weimar, Germany

eMail: uwe.golle@klassik-stiftung.de

Marcel Gygli (Würsch)

Fachhochschule Nordwestschweiz –
Hochschule für Technik
Institut für Interaktive Technologien
Bahnhofstrasse 6
5210 Windisch, Switzerland
eMail: marcel.gygli@fhnw.ch

Nehemia Gordon

Bar-Ilan University
Bible Department
Ramat Gan, 5290002, Israel
eMail: ngordon4@gmail.com

Volker Grabowsky

Universität Hamburg
Fakultät für Geisteswissenschaften
Asien-Afrika-Institut
Edmund-Siemers-Allee 1, Flügel Ost
20146 Hamburg, Germany
Universität Hamburg
Centre for the Study of Manuscript Cultures
Warburgstr. 26
20354 Hamburg, Germany
eMail: volker.grabowsky@uni-hamburg.de

Oliver Hahn

Universität Hamburg
Centre for the Study of Manuscript Cultures
Warburgstr. 26
20354 Hamburg, Germany
eMail: oliver.hahn@uni-hamburg.de
BAM Federal Institute for Material Research and Testing
Division 4.5
Unter den Eichen 44-46
12203 Berlin, Germany
eMail: oliver.hahn@bam.de

Vanessa Hanneschläger

Österreichische Akademie der Wissenschaften
ACDH-CH – Austrian Centre for Digital Humanities and Cultural Heritage
Sonnenfelsgasse 19
1010 Wien, Austria
eMail: vanessa.hanneschlaeger@oeaw.ac.at

Agnieszka Helman-Ważny

Universität Hamburg
Centre for the Study of Manuscript Cultures
Warburgstr. 26
20354 Hamburg, Germany
eMail: agnieszka.helman-wazny@uni-hamburg.de

Lukas Imstepf

University of Fribourg
Department of Informatics
PER 21 bu. B429
Boulevard de Pérolles 90
1700 Fribourg, Switzerland
eMail: Lukas.imstepf@unifr.ch

Rolf Ingold

University of Fribourg
Department of Informatics
PER 21 bu. B429
Boulevard de Pérolles 90
1700 Fribourg, Switzerland
eMail: rolf.ingold@unifr.ch

Direk Injan

Chiang Mai Rajabhat University
Office of Arts and Culture
202 Chang Phueak Road, Tambon Chang Phueak
Mueang Chiang Mai District
Chiang Mai, 50300, Thailand
eMail: direkcmru@gmail.com

Damianos Kasotakis

Early Manuscripts Electronic Library (EMEL)

904 Silver Spur Road, #254

Rolling Hills Estates, California 90274, USA

<<http://emel-library.org/>>

eMail: damian07@gmail.com

Keith T. Knox

Early Manuscripts Electronic Library

<www.emel-library.org>

2739 Puu Hoolai Street

Kihei, Hawaii 96753, USA

eMail: knox@cis.rit.edu

Myriam Krutzsch

Egyptian Museum and Papyrus Collection SMB

Geschwister-Scholl-Str. 6

10117 Berlin, Germany

eMail: aemp@smb.spk-berlin.de

Volker Märgner

Technische Universität Braunschweig

Institut für Nachrichtentechnik

Schleinitzstraße 22

38106 Braunschweig, Germany

Universität Hamburg

Centre for the Study of Manuscript Cultures

Warburgstr. 26

20354 Hamburg, Germany

eMail: maergner@ifn.ing.tu-bs.de

David Messinger

Chester F. Carlson Center for Imaging Science

Rochester Institute of Technology

54 Lomb Memorial Drive

Rochester, NY 14623-5604, USA

eMail: dwmpci@rit.edu

Hussein Mohammed

Universität Hamburg

Centre for the Study of Manuscript Cultures

Warburgstr. 26

20354 Hamburg, Germany

eMail: hussein.adnan.mohammed@uni-hamburg.de

Tyler R. Peery

Chester F. Carlson Center for Imaging Science

Rochester Institute of Technology

54 Lomb Memorial Drive

Rochester, NY 14623-5604, USA

eMail: tp5281@rit.edu

Michael Phelps

Early Manuscripts Electronic Library (EMEL)

904 Silver Spur Road, #254

Rolling Hills Estates, CA 90274, USA

<<http://emel-library.org/>>

eMail: mphelps@emelibrary.org

Ira Rabin

Universität Hamburg

Centre for the Study of Manuscript Cultures

Warburgstr. 26

20354 Hamburg, Germany

eMail: ira.rabin@uni-hamburg.de

BAM Federal Institute for Material Research and Testing

Division 4.5

Unter den Eichen 44-46

12203 Berlin, Germany

eMail: ira.rabin@bam.de

Rolando Raqueno

RDSC – Rochester Data Science Consortium

260 East Main Street, Suite 6108

Rochester, NY 14604, USA

eMail: rraqueno@cs.rochester.edu rdsc@rochester.edu

Vinodh Rajan Sampath

Universität Hamburg
Department of Informatics
Vogt-Kölln-Str. 30
22527 Hamburg, Germany

eMail: vinodhrajn.sampath@uni-hamburg.de

Marçal Rusiñol

Univ. Autònoma de Barcelona
Computer Vision Center,
Dept. Ciències de la Computació, Edifici O
08193 Bellaterra (Barcelona), Spain

eMail: marcal@cvc.uab.es

Tilman Seidensticker

Friedrich-Schiller-Universität Jena
Institut für Orientalistik, Indogermanistik, Ur- und Frühgeschichtliche Archäologie
Seminar für Orientalistik
Zwätzengasse 4
07743 Jena, Germany

Universität Hamburg
Centre for the Study of Manuscript Cultures
Warburgstr. 26
20354 Hamburg, Germany

eMail: tilman.seidensticker@uni-jena.de

Mathias Seuret

University of Fribourg
Departement of Informatics
DIVA Research Group
Boulevard de Pérolles 90
1700 Fribourg, Switzerland

eMail: mathias@seuret.com

H. Siegfried Stiehl

Universität Hamburg
Department of Informatics
Vogt-Kölln-Str. 30
22527 Hamburg, Germany

eMail: stiehl@informatik.uni-hamburg.de

Peter A. Stokes

École Pratique des Hautes Études – Université PSL
Section des Sciences Historiques et Philologiques
4-14 rue Ferrus
75014 Paris, France

eMail: peter.stokes@ephe.psl.eu

Daniel Stökl Ben Ezra

École Pratique des Hautes Études (EPHE)
Section des Sciences Historiques et Philologiques
4-14 rue Ferrus
75014 Paris, France

eMail: Daniel.Stoekl@ephe.psl.eu

Dominique Stutzmann

Institut de Recherche et d'Histoire des Textes, CNRS
14, cours des Humanités
93322 Aubervilliers Paris, France

eMail: Dominique.stutzmann@irht.cnrs.fr

Christopher Tensmeyer

Brigham Young University
Dept. of Computer Science
Provo, UT 84602, USA

eMail: tensmeyer@byu.edu

Carsten Wintermann

Klassik Stiftung Weimar (KSW)
3.6 Abteilung Restaurierung, Direktion Museen
Burgplatz 4
99423 Weimar, Germany

eMail: carsten.wintermann@klassik-stiftung.de

Written Artefacts as Cultural Heritage

Ed. by Michael Friedrich and Doreen Schröter

Written Artefacts as Cultural Heritage was established in 2020. The series is dedicated to the double role of written artefacts as representations and generators of humankind's cultural heritage. Its thematic scope embraces aspects of preservation, the identity-defining role of artefacts as well as ethical questions.


The mix of practical guides, colloquium papers and project reports is specifically intended for staff at libraries and archives, curators at museums and art galleries, and

scholars working in the fields of manuscript cultures and heritage studies.


Every volume of *Written Artefacts as Cultural Heritage* has been peer-reviewed and is openly accessible. There is an online and a printed version..

If you wish to receive a copy or to present your research, please contact the editorial office:

<https://www.csmc.uni-hamburg.de/publications/cultural-heritage.html>




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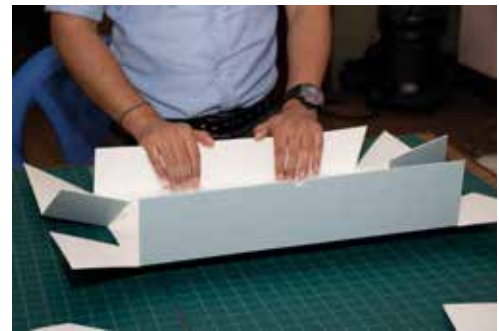
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**STEP BY STEP GUIDE TO MANUSCRIPT SURFACE
CLEANING AND MAKING E-FLUTE PHASE BOXES
FOR MANUSCRIPTS**

BIDUR BHATTARAI | MICHAELLE BIDDLE

NO 1



manuscript cultures (mc)

Editors: Michael Friedrich and Jörg B. Quenzer
Editorial office: Irina Wandrey

CSMC's academic journal was established as newsletter of the research unit 'Manuscript Cultures in Asia and Africa' in 2008 and transformed into a scholarly journal with the appearance of volume 4 in 2011. *manuscript cultures* publishes exhibition catalogues and articles contributing to the study of written artefacts. This field of study embraces disciplines such as art history, codicology, epigraphy, history, material analysis, palaeography and philology, informatics and multispectral imaging.

manuscript cultures encourages comparative approaches, without regional, linguistic, temporal or other limitations

on the objects studied; it contributes to a larger historical and systematic survey of the role of written artefacts in ancient and modern cultures, and in so doing provides a new foundation for ongoing discussions in cultural studies.

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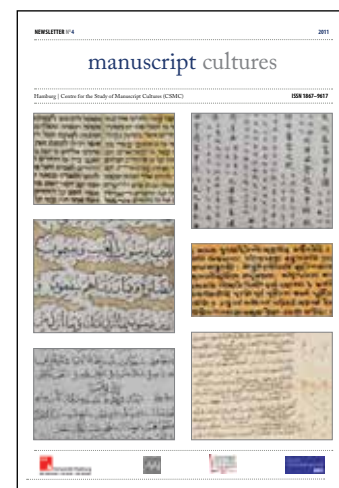
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Studies in Manuscript Cultures (SMC)

Ed. by Michael Friedrich, Harunaga Isaacson, and Jörg B. Quenzer

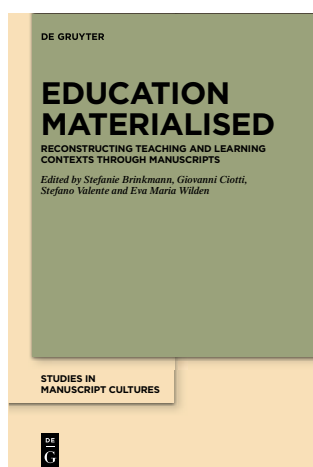
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Forthcoming



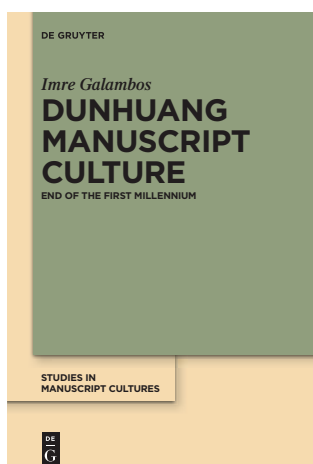
23 – *Education Materialised: Reconstructing Teaching and Learning Contexts through Manuscripts*, edited by Stefanie Brinkmann, Giovanni Ciotti, Stefano Valente and Eva Maria Wilden

Manuscripts have played a crucial role in the educational practices of virtually all cultures that have a history of using them. As learning and teaching tools, manuscripts become primary witnesses for reconstructing and studying didactic and research activities and methodologies from elementary levels to the most advanced.

The present volume investigates the relation between manuscripts and educational practices focusing on four particular research topics: educational settings: teachers, students and their manuscripts; organising knowledge: syllabi; exegetical practices: annotations; modifying tradition: adaptations.

The volume offers a number of case studies stretching across geophysical boundaries from Western Europe to South-East Asia, with a time span ranging from the second millennium BCE to the twentieth century CE.

New release



22 – *Dunhuang Manuscript Culture: End of the First Millennium*, by Imre Galambos

Dunhuang Manuscript Culture explores the world of Chinese manuscripts from ninth–tenth century Dunhuang, an oasis city along the network of pre-modern routes known today collectively as the Silk Roads. The manuscripts have been discovered in 1900 in a sealed-off side-chamber of a Buddhist cave temple, where they had lain undisturbed for almost nine hundred years. The discovery comprised tens of thousands of texts, written in over twenty different languages and scripts, including Chinese, Tibetan, Old Uighur, Khotanese, Sogdian and Sanskrit. This study centres around four groups of manuscripts from the mid-ninth to the late tenth centuries, a period when the region was an independent kingdom ruled by local families. The central argument is that the manuscripts attest to the unique cultural diversity of the region during this period, exhibiting – alongside obvious Chinese elements – the heavy influence of Central Asian cultures. As a result, it was much less ‘Chinese’ than commonly portrayed in modern scholarship. The book makes a contribution to the study of cultural and linguistic interaction along the Silk Roads.

Studies in Manuscript Cultures (SMC)

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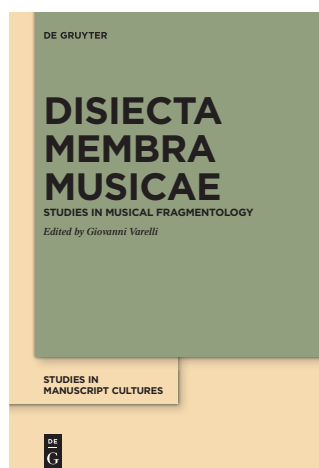
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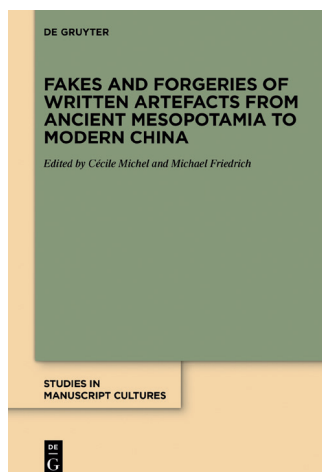
New release



21 – *Disiecta Membra Musicae: Studies in Musical Fragmentology*, edited by Giovanni Varelli

Although fragments from music manuscripts have occupied a place of considerable importance since the very early days of modern musicology, a collective, up-to-date, and comprehensive discussion of the various techniques and approaches for their study was lacking. On-line resources have also become increasingly crucial for the identification, study, and textual/musical reconstruction of fragmentary sources. *Disiecta Membra Musicae. Studies in Musical Fragmentology* aims at reviewing the state of the art in the study of medieval music fragments in Europe, the variety of methodologies for studying the repertory and its transmission, musical palaeography, codicology, liturgy, historical and cultural contexts, etc. This collection of essays provides an opportunity to reflect also on broader issues, such as the role of fragments in last century's musicology, how fragmentary material shaped our conception of the written transmission of early European music, and how new fragments are being discovered in the digital age. Known fragments and new technology, new discoveries and traditional methodology alternate in this collection of essays, whose topics range from plainchant to *ars nova* and fifteenth- to sixteenth-century polyphony.

New release



20 – *Fakes and Forgeries of Written Artefacts from Ancient*

Mesopotamia to Modern China, edited by Cécile Michel and Michael Friedrich

Fakes and forgeries are objects of fascination. This volume contains a series of thirteen articles devoted to fakes and forgeries of written artefacts from the beginnings of writing in Mesopotamia to modern China. The studies emphasise the subtle distinctions conveyed by an established vocabulary relating to the reproduction of ancient artefacts and production of artefacts claiming to be ancient: from copies, replicas and imitations to fakes and forgeries. Fakes are often a response to a demand from the public or scholarly milieu, or even both. The motives behind their production may be economic, political, religious or personal – aspiring to fame or simply playing a joke. Fakes may be revealed by combining the study of their contents, codicological, epigraphic and palaeographic analyses, and scientific investigations. However, certain famous unsolved cases still continue to defy technology today, no matter how advanced it is. Nowadays, one can find fakes in museums and private collections alike; they abound on the antique market, mixed with real artefacts that have often been looted. The scientific community's attitude to such objects calls for ethical reflection.

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Centre for the Study of Manuscript Cultures

Universität Hamburg

Warburgstraße 26

D-20354 Hamburg

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