Preface

The idea of a paleography of the Book of Kemyt emerged in my mind during my post-doctoral fellowship, which was sponsored by the Alexander von Humboldt Foundation and which I started in 2020, in the middle of the COVID-19 pandemic. This unprecedented situation had a terrible impact on the mobility aspect of my project, for which I was supposed to visit many museum and research institute collections hosting Kemyt sources. I had to introduce requests for high-resolution pictures instead and select a few museums I could visit in person when traveling was allowed. Additionally, the initial 24-month fellowship was extended to 36 months thanks to the parenting support policy of the Humboldt Foundation, making this project happen despite the setbacks accumulated due to the pandemic. I gratefully acknowledge the financial support of the Humboldt Foundation. This has also been made possible thanks to the F.R.S.-FNRS support, which sponsored my research during the last steps of this book.

Over these three years, I have met, collaborated, and worked with incredible colleagues whom I would like to thank.

First of all, I would like to express my deepest appreciation to Ursula Verhoeven-van Elsbergen (University Professor for Egyptology at Johannes Gutenberg University Mainz), who acted not only as a caring supervisor in my host institution and held a seminar on the Book of Kemyt together with me but is an inspirational figure in academia. Her team of the Mainz Academy project "Altägyptische Kursivschriften" (AKU) with Simone Gerhards, Svenja A. Gülden, Tobias Konrad, Tabitha Kraus, Michael Leuk, Kyra van der Moezel, and Pascal Siesenop, has been paramount. Their kindness and willingness to share knowledge and expertise gave me the confidence to start A Paleography of the Book of Kemyt. I'm particularly indebted to Svenja A. Gülden, who patiently trained me to create my own Adobe Illustrator facsimiles following the AKU methodology, and to Tobias Konrad, who imported my data into the AKU project database and wrote a program (IATEX-Paleography) for good-looking paleographies. Their help should not be underestimated. In particular, Tobias Konrad's contribution to the creation of this book is best expressed in the words "in collaboration with". I also thank the editors of the new series "Beiträge zu Altägyptischen Kursivschriften (BAKU)" for the invitation to publish my study as the first volume and for their careful proofreading and editing of the manuscript.

This book would not have been possible without the kind permission of museums and research institutions to do drawings of the Kemyt material they house. I would like to express my thanks to: Aly Abdel Halim (Director of the Egyptian Museum in Cairo), Marwa Abdel Razek (Head of the Registration Collection Management and Documentation Department, Egyptian Museum in Cairo), Susan Allison (Associate Registar, ISAC museum, Chicago), Niv Allon (Assistant Curator Egyptian Art, Metropolitan Museum of Art, New York), Anna Consonni (Curator of the "Museo Egizio" Section, National Archaeological Museum of Florence), Federico Contardi (Senior Lecturer in Egyptology, Università degli studi di Firenze), Emma Darbyshire (Image Library Manager, The Fitzwilliam Museum, Cambridge), Dina A. Faltings (Curator of the Egyptian Collection, Heidelberg Center for Cultural Heritage), Sonia Focke (Kulturvermittlung, Staatliches Museum Ägyptischer Kunst, München), Jana Helmbold-Doyé (scientific researcher, Ägyptisches Museum, Leipzig), Cédric Larcher (Head of Archives Department, IFAO, Cairo), Verena Lepper (Curator for Egyptian and Oriental Papyri, Ägyptisches Museum und Papyrussammlung, Berlin), Helen McDonald (Registar, ISAC museum, Chicago), Jan Moje (scientific researcher, Ägyptisches Museum und Papyrussammlung, Berlin), Claudia Noferi (Archaeologist Officer, National Archaeological Museum of Florence), Pavel Onderka (Head of the Collection Department, Náprstek museum, Prague), Ilona Regulski (former Curator Egypt and Sudan, British Museum, London), Pierre Tallet (Director of the IFAO, Cairo), Susanne Töpfer (Curator of the papyri collection, Museo Egizio, Turin), Hans-Werner Fischer-Elfert (Retired Professor of Egyptology, University of Leipzig), Catriona Wilson (Head of Petrie Egyptian and Sudanese Archaeology Collection, UCL Culture, London), and Abbes Zouache (Study Director of the IFAO).

I'm extremely grateful to Annie Gasse (Emeritus Research Director, CNRS) and Florence Albert (former scientific member of IFAO, Cairo) for including me in the IFAO "literary ostraca" project. I'm also deeply indebted to Rob Demarée (Leiden University) and Fredrik Hagen (University of Copenhagen), who kindly let me work on the material they were in charge of. I extend my gratitude to the colleagues who generously shared their facsimiles for their inclusion in this volume or allowed me to use their photographs to realize new digital drawings: Christophe Barbotin (Louvre), Günter Burkard (Würzburg), Rob Demarée (Leiden University), Fredrik Hagen (University of Copenhagen), Svenja A. Gülden/Ursula Verhoeven (Akademie der Wissenschaften und der Literatur/Johannes Gutenberg University Mainz), Olaf Kaper (Leiden University), Hana Navratilova (Harris Manchester College – University of Oxford, Reading University), Julian Posch (University of Innsbruck), Vanessa Ritter, and Nico Staring (Leiden University).

I would also like to express my thanks to the other colleagues from the Department of Egyptology at the Institute for Ancient Studies, Johannes Gutenberg University Mainz,

in particular, Alexander Ilin-Tomich, Andrea Kilian, Ruth Kreis-Thies, Olena Romanova, and Monika Zöller-Engelhardt. Together with the AKU team, they made me feel part of a kind-hearted family in Mainz.

A big thank you to Khaled Hassan (MUST University, Giza), Hana Navratilova (Harris Manchester College – University of Oxford/Reading University), Richard Parkinson (Queen's College – University of Oxford), and Anne-Claire Salmas (University of Oxford), who were always prompt to help me whenever needed, as well as all my colleagues from the University of Liège, who were present during the last steps before completion: Zacharie Cochin, Emil Joubert, Stéphane Polis, Philipp Seyr, Nathalie Sojic, and Jean Winand.

A special thanks goes to Margaret Geoga (University of Chicago) for her friendship over time zones and geographical distance and Laurence Neven (University of Liège) for her never-ending friendship. Their help cannot be overestimated through our endless chats. I would be remiss in not mentioning Judith Jurjens (Leiden University), who accepted to be part of the happy adventures of *Looking Beyond the Text: Scribal Practices in Ancient Egypt* with Maggie and me, as well as Renaud Pietri (Louvre), with whom I discussed many times, among other things, the notion of "diagnostic sign" while drawing facsimiles and thinking of this paleography.

At last, this endeavor would not have been possible without my (extended) family's love and unwavering support. You were crucial to the successful completion of this book. Thank you!!

Aurore Motte, February 2025