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The teaching of Khety and its use as an educational tool in ancient Egypt

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Citation

Jurjens, J. (2024, October 23). *The teaching of Khety and its use as an educational tool in ancient Egypt*. Retrieved from <https://hdl.handle.net/1887/4105205>

Version: Publisher's Version

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Note: To cite this publication please use the final published version (if applicable).

Stellingen
behorende bij het proefschrift
THE TEACHING OF KHETY AND ITS USE AS AN EDUCATIONAL TOOL IN ANCIENT EGYPT
van
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- 1) Each new textual witness, however insignificant it appears to be at first glance, has the potential to improve our understanding of *The Teaching of Khety*.
- 2) oBM EA 65597 does not contain three hands, but two (contra Demarée 2002: 39). The ostrakon can be contextualized as a school exercise. It shows a didactic method in which the teacher asked the student to reproduce the next chapter of a given passage from memory.
- 3) The word *wstn-ib* on oTurin CGT 57082 (line 6) is not an “Individualfehler” (contra Jäger 2004: 57), but part of a previously unknown verse: *iw h3b.tw=f m wstn-ib* “He is sent unhindered.” Six sources preserve traces of this new verse, revealing that at least in these cases §27,2 had a tripartite structure, like the rest of the chapter (§27,1; §27,3).
- 4) The ostrakon T3.L53 from the mortuary temple of Thutmose III contains a previously unrecognized excerpt of *The Teaching of Khety* (§12,3–§12,4), as already suspected (cf. Hagen 2021: 50).
- 5) The idiosyncratic variants on pTurin CGT 54019 show the scribe’s active engagement with the poem. They include intentional alterations made to improve the understanding of the text.
- 6) When working with modern editions of ancient texts, scholars must be aware of the fact that Egyptologists can also make mistakes. For example, some ‘variants’ in *Khety* and *Ptahhotep* (cf. Panov, M. 2007. Some remarks on editors' errors in Ptahhotep and other texts, *GM* 213: 39–57) turned out to be misinterpretations of the hieratic by Egyptologists, rather than being produced by the ancient Egyptian scribes themselves.
- 7) Egyptologists would benefit if synoptic text editions were printed in colour. This not only helps to distinguish between red and black ink at a glance, but also prevents information from being lost, especially in the case of verse points. In modern editions, both red and black verse points are often indicated with black dots.
- 8) Modern text editions might use regular numbers (e.g. ‘1’ or ‘[x+1]’ and so on) versus italic numbers (e.g. ‘*1*’ or ‘*[x+1]*’ and so on) when indicating the start of a new line on a particular object. This distinction in layout is a useful tool for conveying more information to the reader: regular numbers can be used if the original starting point of the line has been preserved, while italic numbers can be used if this is not the case, because the object in question has not been completely preserved.

- 9) In Egyptology, the term ‘paratext’ may be used in the broadest possible sense to include not only paratextual elements such as corrections, dates and colophons, i.e. elements that have a clear connection to the text itself, but also secondary features such as jottings on a papyrus or writing exercises on a reused ostrakon, because these features also have the potential to provide insight into the social context in which the text was used.
- 10) The *Canto Ostinato* by Simeon ten Holt is the most perfect piece of music to listen to while writing a dissertation.