

2

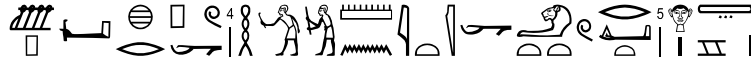
Excerpts from the Story of the Shipwrecked Sailor¹

Part I

*Arrival to the Residence. The follower's story begins. Storm at sea and the
follower's miraculous survival. The phantom island.²*



dd in šmsw ikr wd3 ib.k ḥ3ti-ᵀ.i m.k ph.n.n hnw



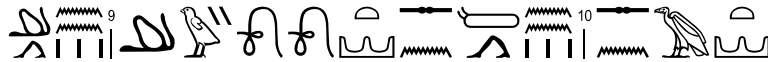
šzp hrpw ḥ(w) mnit ḥ3tt rdi.t(i) ḥr t3



rdi ḥknw dw3 ntr z(i) nb ḥr ḥpt snw.f



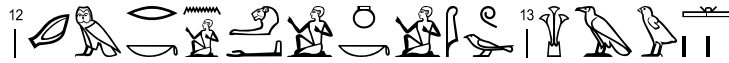
izwt.n ii.t(i) ᵀd.t(i) nn nhw n mšᵀ.n



ph.n.n phwi w3w3t zn.n.n snmwt



m.k r.f n ii.n(w) m ḥtp t3.n ph.n sw



sḏm r.k n.i ḥ3ti-ᵀ.i ink šw ḥᵀw

¹ The grammar of the passages ShS. 1-36 and 56-80 is discussed in (XI.A) and (XII.A) of my Introduction to Middle Egyptian through Ancient Writings, Linus Learning, New York, 2013.

² Literally, the island of *k3*; Golenischeff's "l'île enchantée" and Maspero's "phantom island." For a discussion of this concept, see S. Ignatov, JEA 80 (1994) 195-198.

ḥw t3w imi mw hr dbw.k

i^c tw imi mw hr dbw.k

ih w(š)b.k wšd.t(w).k mdw.k n nswt ib.k m^c.k

ih w(š)b.k wšd.t(w).k mdw.k n nswt ib.k m^c.k

wšb.k nn nitit

wšb.k nn nitit

iw r n z(i) nhm.f sw iw mdw.f di.f t3m n.f hr

iw r n z(i) nhm.f sw iw mdw.f di.f t3m n.f hr

ir r.k m hrt ib.k swrd pw dd n.k

ir r.k m hrt ib.k swrd pw dd n.k

sdd.i r.f n.k mitt iri hpr m^c.i ds.i šm.kw r bi3 n ity/itii

sdd.i r.f n.k mitt iri hpr m^c.i ds.i šm.kw r bi3 n ity/itii

h3.kw r w3d-wr m dpt nt mh 120 m 3w.s mh 40 m wsh.s

h3.kw r w3d-wr m dpt nt mh 120 m 3w.s mh 40 m wsh.s

skd 120 im.s m stp(w) n kmt

skd 120 im.s m stp(w) n kmt

m3.sn pt m3.sn t3 mik3 ib.sn r m3w

m3.sn pt m3.sn t3 mik3 ib.sn r m3w

sr.sn d^c ni iit(f) nšni ni hprt.f

sr.sn d^c ni iit(f) nšni ni hprt.f

d^c pr(.w) iw.n m w3d-wr tp^c s3h.n t3

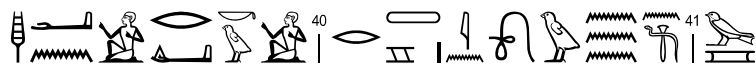
d^c pr(.w) iw.n m w3d-wr tp^c s3h.n t3

β3.t(w)t3w ir.f whmyt nwyf im.f nt mh 8 in ht hwi n.i s(t)

β3.t(w)t3w ir.f whmyt nwyf im.f nt mh 8 in ht hwi n.i s(t)

h^c.n dpt m(w)t(.ti) ntiw im.s ni zp w^c im

h^c.n dpt m(w)t(.ti) ntiw im.s ni zp w^c im



ḥ^c.n.i rdi.kw r iw in w3w n w3d-wr



ir.n.i hrw 3 w^c.kw ib.i m snw.i



sdr.kw m hnw n k3p n ht kni.n.i šwyt



ḥ^c.n dwn.n.i rdwi.i r rh dit.i m r.i



gm.n.i d3bw i3rrt im i3kt nbt špst



k3w im hⁿ n^cwt šzpt mi irt s(i)



rmw im hⁿ 3pdw nn ntt nn st m hnw.f



ḥ^c.n ss3.n(.i) wi rdi.n.i r t3 n wr hr ḥ^cwi.i


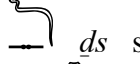



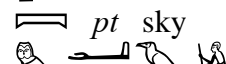




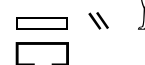
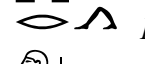
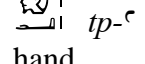





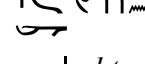


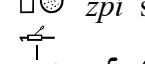
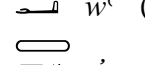




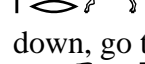
šdt.i d3 shpr.n.i ht ir.n.i zi n sdt n ntrw


Vocabulary

	<i>dd</i> say
	<i>šmsw</i> follower, retainer, herald
	<i>ikr</i> excellent, trustworthy
	<i>wd3</i> hale
	<i>wd3 ib.k</i> take heart, may it please you
	<i>ḥ3ti-ꜥ</i> local prince, monarch, commander, lord, mayor
	<i>ph</i> reach, catch, attack
	<i>hnw</i> home, interior
	<i>šzp</i> take, receive, accept
	<i>hrpw</i> mallet
	<i>ḥwi</i> hit, strike, smite
	<i>mnit</i> mooring stake
	<i>ḥ3tt</i> prow-rope
	<i>ꜥ</i> land
	<i>ḥknw</i> praise
	<i>dw3</i> praise, worship, thank
	<i>ntr</i> god
	<i>z(i)</i> man
	<i>ḥpt</i> embrace
	<i>snw</i> companion, equal
	<i>izwt</i> crew
	<i>ii</i> come, return
	<i>ꜥd</i> safe

	<i>nhw</i> loss, need
	<i>mšꜥ</i> army, expeditionary force
	<i>ph</i> end, result
	<i>phwi</i> end, hinder-parts, hind-quarters
	<i>w3w3t</i> Wawat (northern end of) Lower Nubia
	<i>zni</i> pass (by), surpass, transgress
	<i>snmwt</i> Senmut (the island of Biggeh, First Cataract region)
	<i>htp</i> calm, content (<i>m</i> in peace, safety)
	<i>sw</i> (dependent pronoun) he, him
	<i>sꜣm</i> hear, <i>sꜣm n</i> listen to
	<i>ink</i> (independent pronoun) I
	<i>šwi</i> empty, free (<i>m</i> of)
	<i>ḥ3w</i> excess, wealth
	<i>iꜥi</i> wash
	<i>mw</i> water
	<i>dbꜥ</i> finger
	<i>wšb</i> answer
	<i>wšd</i> address, question
	<i>mdw</i> (verb) speak, (noun) speech, word
	<i>nswt</i> king
	<i>ib</i> heart


 ^c hand, arm; *m* ^c with, from
 *nitit* stammer
 *r* mouth, speech, spell, opening
 *z(i)* man
 *nhm* save, take away, carry off
 *t3m* veil
 *hr* face
 *hrt* state, condition
 *swrd* weary
 *sdd* relate, tell
 *mitt* likeness
 *hpr* happen, evolve, occur (*m* become something/someone)
 *ds* self
 *šm* walk, go (*r* to)
 *bi3w* mining region, mine
 *ity, itii* sovereign
 *h3i* come/go down
 *w3d-wr* sea (the Mediterranean or the Red Sea) (lit. the great blue-green)
 *dpt* ship
 *mḥ* cubit (52.5 cm or 20.6 inches)
 *3w* long
 *wšḥ* wide, broad
 *sḳd* sailor, voyager
 *stp* the choicest, pick
 *kmt* Egypt, lit. the Black
 *m33* see, regard;

m33 n look at
 *pt* sky
 *mik3* brave
 *m3i* lion
 *sr* foretell, predict
 *d^c* (wind)storm
 *nšni* tempest, rainstorm
 *pri* come, go up, emerge
 *tp-^c* before (of time), lit. upon the hand
 *s3ḥ* touch, kick, set
foot
 *f3i* raise, lift up, carry, support;
f3i t3w sail lit. carry the wind
 *wḥmyt* repetition
 *nwyw* wave, swell
 *ḥt* wood, tree, mast (of a ship)
 *mwt* die
 *zpi* survive, remain, be left
 *w^c* (number) one
 *iw* island
 *w3w* wave
 *hrw* day, daytime
 *w^ci* be alone
 *sdr* spend the night, sleep, lie down, go to rest
 *k3p* hut; *k3p n ḥt* thicket
 *ḳni* embrace, hug
 *šwyw* shadow, shade


 *dwn* stretch out, straighten

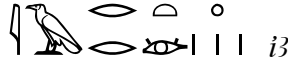
knees

 *rd* foot


 *rh* learn, know

 *gmi* find

 *d3bw* figs


 *i3rrt* grapes


 *i3kt* leeks, vegetables

 *nb* all, each, every, any


 *šps*  *špsi* fine, special,

noble

 *k3w* sycamore figs

 *nkwt* notched sycamore


figs

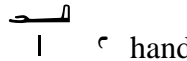
 *šzpt* cucumber


 *rm* fish


 *3pd* bird


 *ss3i* satisfy

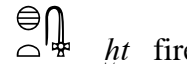
 *wr* great, much


 *hand, arm*

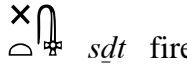
 *šdi* take away, cut out

 *d3* fire drill, fire stick

 *shpr* bring about, make become, create

 *ht* fire


 *zi* go, perish




 *sdt* fire, flame; *zi n sdt* burnt offering





Grammar Points

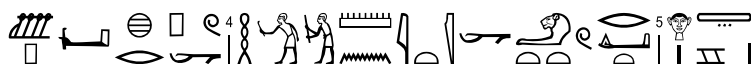


dd in šmsw ikr wd3 ib.k h3ti-ᵉ.i m.k ph.n.n hnw

The verb form of  *dd* is narrative infinitive. (The only other alternative verb form for *dd* with *in* is the suffix conjugation, the *sdm.in.f* form,¹ meaning “then said.” This verb form is used for sub/consequent action to a prior action. The proponents of this,² however, would have to admit the unlikely scenario that one or more pages of the papyrus are missing.) Narrative infinitive is common in journal entry type statements, commemorative inscriptions, historical narratives, literary verses, and narratives.³ As here, the actor is usually introduced by the agent particle *in*. This type of infinitive seems to occur where there is a major break in the narrative, and can also be recognized by the absence of the introductory particle *iw*, and by its reference to the past (when one would expect the verb form to be perfect).

In the formula  *wd3 ib.k* the subjunctive *sdm.f* of *wd3* is used to announce news. It is derived from the expression  *swd3 ib.k*, lit. “make your heart sound.” The follower’s master *h3ti-ᵉ* ends with the seated man  and whether this is determinative or a suffix pronoun is subject to interpretation. Accordingly, “master, commander, mayor” or “my lord” are possible translations.

The perfect of  *ph* “reach” is introduced by the particle  *m.k* (expressing completed action), and its object  *hnw* with determinative  can be translated as “home.”





¹ Hoch (§131) and Allen (22.2).


² See A. O. Bolshakov, JEA, 79 (1993), pp. 254-259.

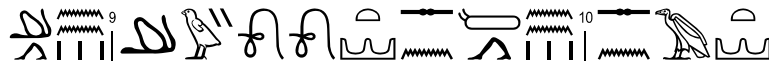
³ Gardiner (§306, 2), Hoch (§57, 7), and Allen (14.14.2). See also E. Doret, *The Narrative Verbal System of Old and Middle Egyptian*, Geneva, 1986.

⁴ This is Allen's terminology, Allen (17.9), and stative with adverbial comment in the Standard Theory, Hoch (§85).

pronounced, and indicated this by adding an extra *t*. Thus, in the suffixed form *izwt.n* of the feminine noun *izwt* the extant *t* should not be read as *izwt.tn*.⁵

This noun is the first (preposed) subject of two subject-stative constructions with the intransitive verbs  *ii* “return” and  *ʿd* “safe, intact.” As such, they should be translated by English past or perfect tense.


The negative particle  negates the last adverb clause in which *n* should be interpreted as a preposition “to, for.” Less likely, following the pattern *nn A*, it is also possible to regard *nn nhw n mšʿ.n* as a negation of existence of A, where A is the noun phrase with indirect genitive *nhw n mšʿ.n* “loss of our army.”



ph.n.n phwi w3w3t zn.n.n snmwt

The circumstantial *sḏm.n.f*/perfect of the transitive verbs *ph* and *zni* indicate completed actions in the past.


It is also possible to view this passage as a pair of mutually dependent balanced sentences employing the non-attributive perfect relative forms of *ph* and *zni*.

The primary meaning of  *phwi* is “end,” so that this clause may be interpreted as the follower’s boasting of how far the expedition went. Since *phwi* also means hinder-parts, hind-quarters, *ph.n.n phwi* can also be interpreted as “we left behind...” *w3w3t* “Wawat” is Lower (northern) Nubia and *snmwt* “Senmut” is the island of Biggeh, south of Aswan in the First Cataract region.



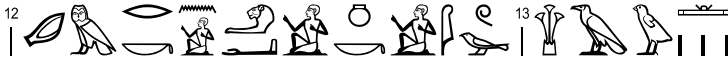
m.k r.f n ii.n(w) m htp t3.n ph.n sw

Once again the subject-stative construction applied to the verb of motion *ii* emphasizes the resulting state and should be translated with past or perfect tense. As usual, the enclitic element *r.f* refers to what has been said before. The use of the dependent pronoun *n*

after *m.k* as the subject and the 1PL stative suffix  of *ii* (which actually has been added later) points to an early stage of Middle Egyptian.

⁵ See Allen, Essay 17.

The topicalized object *t3.n* of the second clause and the sense of the completed action would be a “perfect” fit: *ph.n.n*. It is disappointing to find here the indicative/ perfective *sdm.f* of *ph*, or else the scribe may have missed an *n*. The dependent pronoun *sw* (and not *st*) refers to *t3.n*.

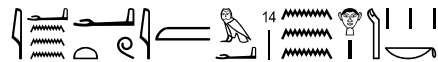


sdm r.k n.i h3ti.i ink šw h'w

The imperative of *sdm* followed by the very common enclitic particle *r.k* (with the second-person suffix) is used by the follower to call the attention of his master. Note the contrasting uses of the enclitic elements *r.k* here and *r.f* in the previous sentence.

While *r.f* refers to a prior statement in the text, the imperative with *r.k* relates *sdm* to the commander.

For further emphasis that he needs to be listened to, the follower asserts his own fine qualities in an A B nominal sentence. The noun phrase B *šw h'w* is a *nfr hr* construction.

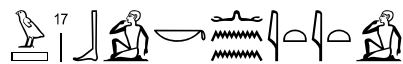


i' tw imi mw hr db'w.k

The depressed mood of the commander and the efforts of the follower to cheer him up continue with two imperatives here. In the first construction, the (reflexive) dependent pronoun *tw* is the object of the imperative of *i'i*. The second *imi* is the irregular (but most often used) imperative of *rdi* “give, put.”



ih w(s)b.k wšd.t(w).k mdw.k n nswt ib.k m 'k



wšb.k nn nitit

As it is the case here, the particle *ih* is almost always followed by the subjunctive *sdm.f* and points to future action. It expresses the follower’s desire and expectation what the master should do.



The unmarked adverb clause that follows can be introduced by “when.” The verb form here is the circumstantial/imperfective *sdm.f* of *wšd* as it expresses a concomitant action to the governing clause.

As indicated in the first clause, however, it is clear that the commander will have an audience with the king. In the next sentence, the main clause *mdw.k n nswt* contains no new information, whereas the adverb clause *ib.k m ʕ.k* does; it tells how the commander should act, lit. “your heart (being) with you.”

In summary, this passage should be considered as a sentence with emphasized adverb clause, where *mdw.k n nswt* is the *theme* and *ib.k m ʕ.k* is the *rheme*. This is an emphatic construction, the verb *mdw* is in a perfective relative form, and *mdw.k n nswt* is a noun clause serving as the subject. The emphasis can be brought out by the translation: “it is with presence of your mind that you should speak.” The second adverb clause has similar grammar employing the perfective relative form of *wšb.k*, the theme, and *nn nitit* employing the infinitive of the 5-lit. verb *nitit*, is the rheme.








t3m hr is an interesting phrase. It uses the infinitive of *t3m* “veil” (with the cloth determina-

tive ) used as a noun in a direct genitive with  “face.” The phrase “veiling the face” clearly means “leniency, clemency” from the king.


²⁰ 


ir r.k m hrt ib.k


 *ir* is the only biliteral sign that normally does not have a phonetic complement, so that the beginning of the passage reads as *ir r.k* and not *ir.k*. This sentence is grammatically similar to the one in line 12: *sdm r.k n.i h3ti.i*.  *ir* is imperative followed by the enclitic particle *r.k* for emphasis.

The phrase *hrt ib* “desire, wish” is derived from  *hrt* “state, need, condition” which itself is a (feminine) nisbe “what is near” derived from the preposition  *hr* “near, by, during.”

Grammatically it is also possible to view this sentence as *irr.k m hrt ib.k* and consider the verb form of *iri* as a circumstantial/imperfective *sdm.f* or as a non-attributive imperfective relative form (with emphasized adverb clause). Examples to this construction are:

 *irr hm.k m mrr.f* “Your majesty does as he wills,”⁶ and

 *irr z(i) mrrt.f* “How a man does what he wants...”⁷ Note also that the

idiom  *mrr.f irr.f* “whenever he wills/likes he does” appears in religious texts⁸ as the name of the great primordial god. The imperfective however expresses a general (or ongoing) statement, and does not fit in the context here well.

²¹ 

swrd pw dd n.k

This is an A *pw* B nominal sentence “B is A.” The verb forms of *swrd* and *dd* are both infinitives used as nouns.

⁶ [Sin. B 263].

⁷ [CT VII, 190b].

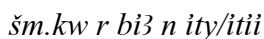
⁸ Gardiner (§442, 4).



From the point of view of grammar, the subjunctive *s_{dm}.f* of *s_{dd}* expressing exhortation is a typical way to begin a narrative. Various translations are possible: “Let me relate...” or “I shall tell...”



 mi “like.” As here, the masculine and feminine prepositional nisbes ,

hpr is clearly a perfective active participle meaning “that happened.” (Note the missing feminine *t* ending.)



Finally, note the spelling of *ity* “sovereign” as a false dual. This may point to the

change of the phonetic value of 𐎢𐎠 from *3d* “aggressive, angry” to *it* possibly through the sequence $3d \rightarrow 3t \rightarrow it$. The word *ity* may also be a nisbe from *iti* “father”, that is why the alternative spelling *itii*.

The circumstantial/imperfective *s_{dm}.f* (or the subjunctive *s_{dm}.f*) of the 2-lit. verb *sr* continues to praise the crew. It is not known why the giraffe ¹⁰ is the determinative of *sr*. (One of the students suggested that it is because the giraffe is the tallest animal and can see far, far away, maybe even into the future...) Its two objects, *d^c* “the storm” and *nšni* “the tempest” are followed by adverb clauses that contain *ni s_{dm}.f* constructions. This is a typical example of this construction and in an adverb clause *ni s_{dm}.f* needs to be translated as “before he (has/had) heard.” The association of the Seth animal  with tempest and, in general, with rage and turmoil is clear.





d^c pr(.w) iw.n m w3d-wr tp ^c s3h.n t3

The sentence begins with a subject-stative construction with the intransitive verb (of motion) *pri* as the predicate. It expresses past or perfect tense not focusing on the action itself but the state which results from this action. The adverb clause introduced by the particle *iw* refers to location. This clause being subordinate, the role of the introductory particle is only that of a carrier of the suffix pronoun *.n*. Loprieno¹¹ calls this a “void” *iw*. The choice of the connecting word “when, while, and” is up to the translator.

Finally, the adverbial phrase introduced by the compound preposition *tp ^c* must govern a noun or a noun phrase. Therefore, the verb form of *s3h* must be infinitive used as a noun. Note that Allen¹² interprets the verb form of *s3h* as a non-attributive relative form used nominally, and Borghouts¹³ as the nominal prospective *s_{dm}.f* of the Standard Theory.

The subject of *s3h* is a suffixed personal pronoun and can therefore be translated as a possessive pronoun. All in all, we arrive at the translation: “before we reached land”, lit. “before our reaching land.” Note the nice balance between the adverb clause and adverbial phrase of *location* and *time*.

¹⁰ Note that according to Gardiner Sign List E, in hieratic  is often replaced by  (that appears in the next passage).



¹¹ A. Loprieno, *Ancient Egyptian*, Cambridge University Press, 1995, p. 167.

¹² Allen (26.20).

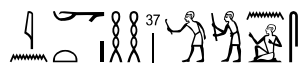
¹³ Borghouts (50.d.3).



f3.t(w) t3w ir.f whmyt nwynt im.f nt mh 8


This passage is difficult. First of all,  *f3i* means “raise, lift up, carry” and along with  *t3w* “wind” the phrase *f3i t3w* can be literally translated as “carry the wind”, an Egyptian idiom for “sail.” It is tempting to regard the beginning of this passage as the infinitive construction *f3t t3w*: “sailing” or “as (we) sailed.” But this does not really fit into the context; the emerging storm and the impending peril of the crew. So, we need to disregard this idiom, extend *t* to the impersonal pronoun *tw*, and render the beginning as the passive of phrase *f3i t3w*: “the wind was raised.” The verb form of *f3i* can be indicative/perfective *s3m.f* (translated as simple past tense) or circumstantial/imperfective *s3m.f* with concomitant meaning imbedded in adverb clause and attached to the previous passage. The circumstantial/imperfective *s3m.f* of *iri* (with the suffix pronoun *.f* referring back to the wind) is a good choice for its object *whmyt* “repetition” and the whole circumstantial clause *ir.f whmyt* simply indicates the continually increasing strength of the wind. In the last adverb clause the intrusive short prepositional adverb *im.f* (the predicate) has moved up.

An ironic side note: Here and in the next passage we are led to believe that a wave of 4.2 meter (8 cubits) tall could sink a 63 m long ship with Egypt’s best sailors on board!




in ht hwi n.i s(t)




This sentence is short but problematic and several interpretations have been put forward.

What is clear is that the construction follows the form: *in* + noun + MS perfective/imperfective active participle and is therefore a participial statement.¹⁴ The masculine noun *ht* means “mast, piece of wood” so that the sentence starts as: “It was the mast/a piece of wood...” Most of the interpretations agree that *hwi* is the perfective active participle of the verb  *hwi* “hit, strike,” and also “plunder, smite.”¹⁵ The

¹⁴ Gardiner (§373A), Hoch (§134) and Allen (23.13).

¹⁵ For example,  *hwi ihw.sn* “their cattle was plundered” with *hwi* in passive, [Semna 2, 15].

doubling of *h* in the spelling is possibly a “sportive dual” in much the same way as in the

throne name  NB-PHTI-R^c of Ahmose I the double *t* stands for *ti*. (Neither the spelling nor the sense justify the imperfective active participle *hwwi* here since it would convey repetition “battering/pounding.”) An example for sportive (plural) is  *hw* in the compound preposition  *hr hw* “except, apart from.”

The various translations now differ in the interpretation of the last portion of the sentence. According to the traditional rendering, *n.i* is dative and *s* stands for the 3N dependent pronoun *s(t)* (or the 3FS *si*) referring to the (feminine) noun *nwy* “the wave/swell.” Hence a possible translation of this passage is “it was the mast/a piece of wood that battered it/broke it up (the wave) for me.” This conveys the meaning that the broken mast/a piece of wood actually helped the sailor¹⁶ to survive, and describes a typical scene of a sailor clinging to the mast with his life to float ashore.

On the other hand, according to Lichtheim (I), *ni* is an intrusive and “common graphic peculiarity,” and the sentence should be transliterated as: *in ht hw[nj].s (sw)*. Here the feminine suffix pronoun *.s* refers to the wave and the missing masculine dependent pronoun *sw* stands for the mast. With this the translation is: “It was the mast, it (the wave) struck it (the mast).”

According to yet another interpretation,¹⁷ the participle is from the (unknown) verb *hh* “strike/pierce through,” the transliteration is: *in ht hh n.i s(i)* with the last dependent pronoun referring to the (feminine) boat *dpt*. With this the translation is: “It was the mast that pierced through it (the boat).” This version has a missing piece in the description, namely that the wave first broke off the mast.




h^c.n dpt m(w)t(.ti) ntiw im.s ni zp w^c im


h^c.n “then” introduces a subject-stative construction with predicate the intransitive verb *m(w)t* “die.” Once again this is to be translated by English simple past or perfect tense.

The 3FS stative suffix *ti* was often omitted if the verb ended with *t*. This was possibly due

¹⁶ Here we rename our follower “sailor” since this time he was not with the commander.

¹⁷ Ignatov, op.cit.; see also the many references therein.

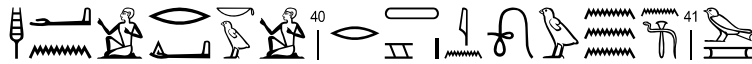
to the loss of one *t* in pronunciation and the scribe's effort to reflect this in writing. This is in contrast with the writing in line 7 of  *izwt.n* “our crew.”

The plural relative adjective *ntiw* is used here as a noun, lit. “those who exist(ed).” In fact, the entire clause (with the prepositional adverb *im.s*) functions as a noun, the topicalized subject of the following clause. Here  *ni zp* is the negated indicative/perfective *sdm.f* of the 3ae-inf. verb *zpi* “survive, remain” and not the negated indicative/perfective of the 2-lit. verb *zp* happen (by the same spelling). The prepositional phrase *w^c im* “one of them,” lit. “one therein” serves as a modifier.

Finally, it has also been suggested¹⁸ that the uniliteral *s* in the last passage is the causative of *ḥ^c*. This gives the following partition and possible translation:

in ḥt ḥwi n.i s^cḥ^c.n dpt m(w)t ntiw jm.s ni zp w^c im

“It was the mast that broke up for me, the ship reared up, those who were in it were dying, not one survived.”



ḥ^c.n.i rdi.kw r iw in w3w n w3d-wr

The subject-stative construction of the intransitive verb *m(w)t* above is contrasted here with that of the transitive verb *rdi*. We are still in English past or perfect tense but the construction has passive meaning. This is again clear since the action “put on” lit. “given to” is performed “by the wave of the sea” on the subject “I.”



ir.n.i hrw 3 w^c.kw ib.i m snw.i



sdr.kw m hnw n k3p n ḥt kni.n.i šwy

Among the many meanings of the verb *iri* we need to choose here “spend.” In *sdm.n.f* /perfect form it is the predicate of the first clause. Using *iri* with primary meaning “make, do” in connection with time is not that unusual as in colloquial English we also say “doing time” with a bit different meaning. (It is up to the reader to decide which is worse: stranded in a deserted island or being in prison.)

¹⁸ See H. Goedicke, *Die Geschichte des Schiffbrüchige*, Wiesbaden, 1974.

The following three unmarked adverb clauses describe how this action happened. The verb forms are easy to identify: The middle adverb clause with an adverbial predicate is stuck between two with stative predicates. Note that the verb *w^ci* “be alone” is related to *w^c* “one.” (For *snw* “companion” see the discussion in line 6 above.)

The bare initial *s_{dm}.n.f* verb form of *iri* indicates that we may have here an emphatic construction¹⁹ with emphasized adverbial comments. The emphasis can be brought out by using the English qualifier “with only” inserted before the emphatic *ib.i*.



ʿḥ.n dwn.n.i rdwi.i r rh dit.i m r.i

The transitive verb *dwn* “stretch” with the introductory phrase ʿḥ.n is in perfect form which clearly indicates past tense. The following pseudo-verbal *r* + infinitive construction (the so-called *r of futurity*) uses the verb *rh* “learn, know” and indicates planned action: “to find out/to discover.” In the last virtual question, *dit.i* is a perfective relative form of *di*.



gm.n.i d3bw i3rrt im i3kt nbt špst

There are no difficulties here with the grammar and the translation. *i3rrt* is not only

“grape” but also “wine.” In one spelling of *i3rrt* the bilateral sign plays out its phonetic value *ir*, but in the text the determinative may also be suggestive to tiredness associated with the condition of drinking wine.



k3w im ḥn^c nk^cwt šzpt mi irt.s

The scribe apparently makes distinction here between unripe and ripe (notched) sycamore figs. Note the forward position of the prepositional adverb *im* inside the loosely connected nouns in A ḥn^c B.

¹⁹ See H. Polotsky, *Egyptian Tenses*, The Israeli Academy of Sciences and Humanities, Jerusalem, 1965; Allen (25.10) and Hoch §148.

In the last clause the object of the preposition *mi* is the infinitive of *iri* (used as a noun): “(as if) tending” lit. “(like/as if) making.” Its subject of the infinitive is the suffix pronoun *.s* and it refers to *šzpt* (and if *.s* is an exceptional writing of *.sn*, possibly also to *k3w* and *nkʿwt*).

Note that Blackman²⁰ views the last clause as *mi ir.t(w).s*, and with the impersonal suffix pronoun *.tw* it converts the phrase into passive voice “as if it was tended.” The English translation does not reflect these differing points of view.



rmw im hnʿ 3pdw nn ntt nn st m hnw.f

In the adverb clause the predicate (the prepositional adverb *im*) is once again moved up from the back in the compound *rmw hnʿ 3pdw im* and placed directly after the first subject; not an unusual construction, provided that the adverbial predicate is short.

The second clause needs some elaboration. It contains the negated adverb clause *nn st m hnw.f* “it was not in its interior,” lit. “it in its interior is not.” The (feminine) relative adjective *ntt* placed in front of this serves as a marker and turns this into relative clause used as a noun: “that which it was not in its interior.” As such it can be negated using *nn*. We arrive at the phrase “there was nothing that was not in it.” In plain language this means that it (the island) had everything in it.



ʿhʿ.n ss3.n(i) wi rdi.n.i r t3 n wr hr ʿwi.i

This sentence starts with the perfect of the caus. 3-inf. verb *ss3i* (with omitted subject) and object *wi*, an English reflexive pronoun.

In the next sentence the governing clause has the perfect of *rdi* as a verbal predicate, lit. “I placed to the ground” meaning “I put down.” A clause of causality is then introduced by the preposition *n* “because” followed by the adjective *wr* (used as a noun) and the adverbial phrase *hr ʿwi.i* “in my arms.” Lit. “because much in my arms,” meaning that the sailor had too much in his arms. Throughout, the object (the produce of the island) is omitted since it has been described in detail in the previous passage.



²⁰ A. M. Blackman, Middle-Egyptian Stories, 1932.

clauses is used to denote prior circumstance.²⁷ With this, Berg's translation is: "Removing the fire drill when I had ignited the fire, I made a holocaust to the gods."

The principal objection to this is context: Why would a story teller emphasize the removal of the fire drill after its use?

²⁷ Hoch (§32) and Allen (18.11)