MINISTÈRE DE L'ÉDUCATION NATIONALE, DE L'ENSEIGNEMENT SUPÉRIEUR ET DE LA RECHERCHE

BULLETIN
DE L'INSTITUT FRANÇAIS
D'ARCHÉOLOGIE ORIENTALE

en ligne en ligne en ligne en ligne en ligne en ligne en ligne en ligne en ligne en ligne

BIFAO 35 (1935), p. 1-40

Vladimir Vikentiev

The metrical Scheme of the «Shipwrecked Sailor» [avec 2 planches, entre les pages 10-11 et 24-25].

Conditions d'utilisation

L'utilisation du contenu de ce site est limitée à un usage personnel et non commercial. Toute autre utilisation du site et de son contenu est soumise à une autorisation préalable de l'éditeur (contact AT ifao.egnet.net). Le copyright est conservé par l'éditeur (Ifao).

Conditions of Use

You may use content in this website only for your personal, noncommercial use. Any further use of this website and its content is forbidden, unless you have obtained prior permission from the publisher (contact AT ifao.egnet.net). The copyright is retained by the publisher (Ifao).

Dernières publications

9782724711219	*Gateway to Africa. Cultural Exchanges Across the Cataracts*	Valentina Gasperini (éd.), Gihane Zaki (éd.), Giuseppe Cecere (éd.)
9782724711264	*La chapelle d'Osiris Ounnefer Neb-djefaou*	Laurent Coulon
9782724711752	*Guide du Caire Islamique*	Hadrien Collet
9782724711660	*Mélanges de l'Institut dominicain d'études orientales 41*	Adrien Candiard (éd.)
9782724711745	*Bulletin archéologique des Écoles françaises à l'étranger (BAEFE)*	
9782724711271	*Du côté de chez Zeus*	Emmanuel Botte (éd.), Hélène Cuvigny (éd.), Michel Reddé (éd.)
9782724711677	*La Description de l'Égypte*	Paul-Marie Grinevald
9782724711714	*La pensée et la pratique pharmacologiques d'Avicenne*	Sylvie Ayari

© Institut français d'archéologie orientale - Le Caire

THE METRICAL SCHEME OF THE "SHIPWRECKED SAILOR"

(with 2 plates)

BY

VLADIMIR VIKENTIEV.

1.—PREFACE.

The topic discussed in this paper was touched upon and nearly settled by me in August 1924. Soon afterwards I came upon Dévaud's article, published in the *Recueil*[1], and was pleased to find that he had practically the same views on the "Shipwrecked Sailor" as myself. These are as follows :

1) the tale is a poetical piece of work,
2) the rhythmical period comprises from 2-4 lines[2],
3) the line contains from 2-4 stresses[3],
4) the metrical divisions correspond to the succession of ideas[4].

Dévaud stopped here and did not realize that his suggestions were capable of further development and that his data were but elements of an ingenious metrical composition. At the same time his treatment of separate verses did not always convince me. But since Dévaud, generally speaking, was on the right way[5], I thought that one day he would logically come to the end and

[1] Eug. Dévaud, *Le conte du Naufragé, Recueil de trav.*, 38, 188-210.

[2] 2-3 lines, according to Dévaud. This is correct, since $4 = 2 + 2$.

[3] See below, p. 11 sqq.

[4] *Op. cit.*, p. 189.

[5] Dévaud's weakness was, however, his marked predilection to distichs, among which we find many of our one-accented lines and verses of three lines (tiercets). The same tendency is observed in G. Farina throughout his whole metrical reconstruction of the "Story of Sinuhe" (*Le avventure di Sinûhe*, Milano, 1921). The fact is due to his overestimating the *parallelismus membrorum* (note Farina, *op. cit.*, p. VIII).

BIFAO 35 (1935), p. 1-40 Vladimir Vikentiev
The metrical Scheme of the «Shipwrecked Sailor» [avec 2 planches, entre les pages 10-11 et 24-25].
© IFAO 2026 BIFAO en ligne https://www.ifao.egnet.net

therefore I postponed my own publication. But the expected article never did appear and the premature death of the Friburg scholar cut short all hopes.

For more than seven years I have had the metrical scheme of the "Shipwrecked Sailor" in my files. But this, of course, was not a loss of time. I repeatedly reverted to the subject verifying and improving it by means of comparison with other old egyptian poems.

Now I dare say that each of the 231 lines of the tale is admissible such, as I have arranged it. Their necessity is best proved by the metrical scheme itself. Whatever doubt may exist, the last word belongs to the puzzling fact of the exact correlation between the numbers mentioned in the tale and those of the metrical composition. It is puzzling, but only at the first glance. The fact itself agrees well with the playful thought of the old Egyptians. Let us but remember the dimidiated parts of the *ḥeḳat*-measure brought into connection with quite different elements of the "sound eye" of Horus[1].

I will not venture to infer, whether the "key" was an original invention, or the result of a fortuitous coincidence between a few numbers, noticed by the author and carried on by him, throughout the whole composition, with the utmost care and perfection.

It seems that in one respect we can be sure. Even if the origin of the correlation of numbers was accidental, the form under which we have it now has nothing to do with chance and alien things. It is the product of a good deal of conscious work and patient calculations[2].

I feel it necessary to point out that the "key" did not influence at all my elaboration of the metrical composition of the "Shipwrecked Sailor". It came to my mind quite recently as an unexpected and conclusive argument in favour of the latter.

[1] See T. E. Peet, *Rhind Mathematical Papyrus*, p. 25-26. Cf. O. Neugebauer, *Über den Scheffel und seine Teile*, *Ä. Z.*, 65, 42-48, and K. Vogel, *Zur Frage der Scheffelteile*, *ibid.*, 66, 33-35.

[2] That the old Egyptians were most qualified for such a job and very fond of it, there cannot be even the slightest doubt. Note this sagacious opinion about their mathematical ability : "Aussi peu rigides que possible, aussi souples que n'importe lequel de nos procédés modernes, on les voit très souvent s'adapter aux circonstances en trahissant une merveilleuse ingéniosité et *une prévision fort curieuse de l'avenir des calculs*", Gillain, *L'arithmétique au Moyen Empire*, p. 97 (the italics are mine).

BIFAO 35 (1935), p. 1-40 Vladimir Vikentiev
The metrical Scheme of the «Shipwrecked Sailor» [avec 2 planches, entre les pages 10-11 et 24-25].
© IFAO 2026 BIFAO en ligne https://www.ifao.egnet.net

Since my aim was strictly metrical, I have given only such philological and stylistic notes which seemed to be indispensable. For the understanding of the text I am greatly indebted to Golénischeff's contributions to the study of the "Shipwrecked Sailor" and especially to his most instructive lectures in the Egyptian University during 1925-1929. Further on I have paid great attention to the notes on the "Sailor" in Gardiner's *Grammar* and essay [1] and have followed in many cases his translations. Also I studied the articles of Dévaud [2], Maspero [3], Erman [4] and Sethe [5]. And last, but not least, was most valuable, of course, the evidence of the metrical scheme itself [6].

Cairo, May 1932.

2.—METRICAL COMPOSITION.

Those trained in old egyptian schools used *to sing*, i. e. to recite metrically, the scriptures (*ḫs sšw*) and were acquainted with rhythmus from their boyhood [7]. The aim of the egyptian scribe was to become an "artist in speaking" (*ḥmwwy m mdt*) and moreover a "learned one" (*sbḫyw*), studying the "knowledge" (*rḫ*) of his predecessors [8]. The authors constructed their works nearly in the same way, as their colleagues, painters, sculptors and architects, did theirs. Literary compositions reveal everywhere an acute sense of quantity and number. The imagination was never free, but entirely subject to rule [9]. The result, of course, was not always the same. The work of an average good scribe contains obvious traces of his calculations. Whereas in the case of a highly talented writer, true "master of every number" [10], the admirers of his work would hardly detect the *canon* and only special analysis could betray it.

[1] *Ä. Z.*, 45, p. 60-66.

[2] *Op. cit.*, p. 188-210.

[3] *Contes populaires*, 4e éd., p. LXIX-LXXV et 104-114.

[4] *Ä. Z.*, 43, p. 1-26.

[5] *Ibid.*, 44, p. 80-87.

[6] Cf. «J'ai grandement tiré parti, pour la traduction du *Naufragé*, de l'idée que c'est là un morceau poétique» (Dévaud, *op. cit.*, p. 189).

[7] *Merikara*, l. 51 (*Pap. Ermitage 1116A*, recto, pl. X).

[8] *Ibid.*, l. 32, 36.

[9] Cf. A. Gardiner, *Grammar*, p. 4-5.

[10] Cf. T. E. Peet, *op. cit.*, p. 111; cf. too A. Gardiner, *Egyptian Hieratic Texts*, p. 6 and 7*: *sš m tnw nb* "a scribe (writing) in every style(?)".

BIFAO 35 (1935), p. 1-40 Vladimir Vikentiev
The metrical Scheme of the «Shipwrecked Sailor» [avec 2 planches, entre les pages 10-11 et 24-25].
© IFAO 2026 BIFAO en ligne https://www.ifao.egnet.net

This holds good of our delightful story, where "the romance of travel finds expression for the first time"[1]. Pedantic calculations are here dominated by the genius of its unknown author and we only guess them from the perfectly balanced general plan and the rhythmical succession of the parts.

Nevertheless, as soon as we have fixed our view on the numerical scheme of the "Shipwrecked Sailor", we can say, without any exaggeration, that the latter is not only a fine literary work, but a most curious example of applied mathematics, which can be studied as such.

More than once the writer was obliged to abbreviate his material, and maybe to a considerable extent, in order not to be out of the given proportions[2]. This explains, for example, the extreme shortness of the story of the star, for which practically but one stanza was reserved. Further on, the author had not even this one stanza to tell many wonderful adventures of the hero — or, possibly, stories heard and related by the latter — during his long stay with the lord of the phantom island. Surely, we cannot say whether the *editio princeps* was written or oral and we can only suppose that it was concieved in "common prose" of Middle, or possibly of Old Kingdom, as Erman styled, erroneously in my opinion, the Ermitage Papyrus itself[3].

As if it were a graphical or architectural work, the author took care to trace, so to speak, the middle line, calculated on the base of the number of stanzas. In accordance with the clerical tendency this was the words "*God* (lit. *He*) *has brought thee to this island of the Ka*". We find them flanked by two lines in the 18th stanza, which again is preceeded and followed by an equal number of seventeen stanzas.

The tale contains ten divisions, i. e. Introduction (1 div.), two Principal Parts (4 div. each) and Conclusion (1 div.), the whole arranged symmetrically:

I. Introduction.	⟷	X. Conclusion.
II. Travel.	⟷	IX. Return.
III. Appearance of the serpent.	⟷	VIII. Arrival of the ship.
IV. Sailor's story.	⟷	VII. Sailor's gratitude.
V. Serpent's speach.	⟷	VI. Serpent's story.

[1] Gardiner, *Egyptian Grammar*, p. 22, § 15.

[2] On the other hand, the author of the tale had recourse, for the same reason, to extensions; see St. 3, 7; 13, 7-8; 15, 6-8 and p. 38-39.

[3] *Ä. Z.*, 43, 2.

BIFAO 35 (1935), p. 1-40 Vladimir Vikentiev
The metrical Scheme of the «Shipwrecked Sailor» [avec 2 planches, entre les pages 10-11 et 24-25].
© IFAO 2026 BIFAO en ligne https://www.ifao.egnet.net

Divisions I-V form the First Principal Part of the tale; divisions VI-X form its Second Principal Part.

The Introduction is preceded by a single stroke — what I call the Title-line [1] — not to be included in the first stanza, since it refers to the whole story. At the end of the tale there is a short Final Formula of the usual type. It has the same metrical structure as the two stanzas of the last division ("Conclusion"), but it does not actually belong to it and looks as if it were written by a false analogy. In the eyes of the ancient author its position and value seemed to have been shifting and uncertain. In the same way as the Title-line, he took it into consideration when counting the total number of lines, but put it aside when determining the position of the "middle line". This evidently because he wanted an odd number of stanzas, i. e. 35 (17+1+17) and not 36.

The same as divisions, the Title-line and the Final Formula form parallel to one another : *The excellent henchman said* ←→ *The excellent scribe wrote* (the last with extension on four lines).

Thus the grand total of compositional parts is 12, arranged according to the proportion 6 : 6 = 1 : 1. These are what I call the First and the Second Half of the tale.

The First Half is written in columns and the Second in lines [2].

The First Half deals with the shipwreck and temporary rescue on a phantom island. The Second Half contains a few reassuring speaches of the serpent and final salvation and return home.

The construction of the First Half (see Pl. II) differs from that of the Second. The I-IV divisions have each four stanzas. The Vth but three. All of them present a regular succession of series of stanzas with equal and unequal number of lines, the greater number preceeding the smaller (7-6-7-6). The last division follows the same principle, but, as it contains three stanzas only, the smaller number becomes the central one (6-5-6). The purpose of such an arrangement is not hard to find out. It was done in order to place well the "middle line".

[1] See below, p. 36.

[2] The same thing we find, for ex., in the "Story of Sinuhe" (*Berlin P. 3022*). And exactly as there, towards the end of the papyrus the scribe has changed once more the direction of the writing and reverted to columns, this time without any reference to the metrical composition, quite in the middle of a stanza.

BIFAO 35 (1935), p. 1-40 Vladimir Vikentiev
The metrical Scheme of the «Shipwrecked Sailor» [avec 2 planches, entre les pages 10-11 et 24-25].
© IFAO 2026 BIFAO en ligne https://www.ifao.egnet.net

Now turning to the Second Half it is necessary to do certain corrections in the VII-VIII divisions containing St. 23-26 and St. 27-30 respectively.

Dévaud has pointed out that the last two lines of the 23 stanza (in my numbering) are very carelessly written[1] and contain no less than four mistakes. But this is not all. We can add that lines 6-7 (i. e. *dì·i ỉnt n·k ibi ḥknw*, etc. (ll. 140-141) | *sḫtpw nṯr nb ỉm·f* (l. 142)) suddenly interrupt the words of the sailor about what he intends to say to the king (ll. 4-5, continued ll. 8-9) by what he intends to do for the serpent. These two interpolated lines were evidently taken from the next stanza (St. 24, 5), where they are in their proper place. After we have transfered them back, we obtain for our stanza the total of seven lines, which is the same as in the next two stanzas.

By its very nature the enumeration of gifts, transfered to the 24 stanza, the same as that of St. 29, 3, is subject to changes and interpolations. It seems that this was actually the case with the former. In his answer the serpent paid great attention to anti, but this spice is lacking in the sailor's address. Possibly the latter contained only two spices mentioned by the serpent, i. e. *anti* and *hekenu*. If true, the stroke 24, 5 was conceived originally thus; (*ḥ'w*) *ỉtpw ḫr ʿntyw ḥknw*[2] *špssw nb n Kmt* "(ships) loaded with *anti, hekenu* and all (other) precious things of Egypt".

From analogy with the three other stanzas of the VII division the fourth one ought to have had also seven lines, but it has actually but six. One has evidently dropped out. In order to obtain the required number of lines, arranged according to the scheme 3-2-2, we must change the second tiercet into two distichs. This will happen as soon as we add a line after l. 4 and say, for example :

"And moreover it shall happen, when thou thunderest thyself from this place,
"*In order to go home*, etc."

After these corrections the four stanzas of the VII division will contain seven lines each, all of them arranged thus : 3-2-2.

[1] "Le scribe semble avoir été particulièrement distrait en transcrivant cette phrase" (*op. cit.*, p. 200).

[2] Cf. the enumeration of gifts in St. 29, 3 (=l. 162 sqq.) with *anti*- and *hekenu*-spices at the head.

BIFAO 35 (1935), p. 1-40 Vladimir Vikentiev
The metrical Scheme of the «Shipwrecked Sailor» [avec 2 planches, entre les pages 10-11 et 24-25].
© IFAO 2026 BIFAO en ligne https://www.ifao.egnet.net

The first three stanzas of the VIII division contain six lines each. From analogy with them we should expect to find the same in the fourth stanza. But there are actually eight lines. Two of them were clearly not part of the original composition. The subdivisions of the first three stanzas are as follows : (27) 2-2-2, (28) 3-3, (29) 2-2-2. The fourth stanza (30) ought to have had the same subdivision, as the second, i. e. 3-3. In order to obtain this it is necessary to eliminate one line in the serpent's speach and one line in the last section of the stanza. Let us see what can be eliminated and why.

The serpent speaks four times about the sailor's happy return home. His "prophecies" can be divided in two symmetrical parts. The second and third (St. 22, 2 sqq. and 28, 2 sqq.) point in the direction of an agreable life at home, with wife, children and relatives. There is no question of death. On the contrary, burial in the native country is the main attraction of the first and fourth prophecies (St. 19, 5-6 and 30, 2-3). By way of contrast to the above we would then expect that here there will be no question of children, wife and family pleasures in general. And so it is really in the first prophecy :

Thou wilt go home with them,
And thou wilt die in thy city.

Whereas the fourth prophecy runs thus :

Thou wilt reach the native country within two months,
Thou wilt embrace thy children,
And thou wilt flourish within thy burial-place.

The sentence in italics, taken from a previous life-prophecy (22, 2) is out of place.

In the second section of the same stanza we can eliminate either the fifth or the seventh line. The sentence "Then I called to the troop that was in this ship" may be understood in several different ways : 1) the sailor wished to give thanks to the crew, 2) the sailor invited the crew to do obeisance to the might of the serpent, 3) the sailor gave the signal for departure. The first and second interpretations are very doubtful. The newly arrived crew had no reason at all to praise the serpent and the sailor himself, knowing

BIFAO 35 (1935), p. 1-40 Vladimir Vikentiev
The metrical Scheme of the «Shipwrecked Sailor» [avec 2 planches, entre les pages 10-11 et 24-25].
© IFAO 2026 BIFAO en ligne https://www.ifao.egnet.net

perfectly well the difference between *tp-ʿ sḫ t;* and *r-s; sḫ t;* [1], ought to have thanked the crew not before, but after the actual rescue, on their arrival home. The third alternative, i. e. the signal for setting sail, seems to be the most plausible.

The seventh line, "And those (or, to those), who were in (or, on) it, likewise" has also more senses than one : 1) the sailor thanked the crew, 2) the sailor thanked the inhabitants of the island, 3) the crew of the ship did the same with him. The first and last interpretations have been already rejected. The second is also untenable, since all the inhabitants of the island, except its lord, were burnt by the star.

It follows from what has been said that we must keep the fifth line and cancel the seventh.

While in the First Half of the tale the sequence, both as regards stanzas and as regards divisions, was based on a periodical principle (*a-b-a-b*), in the Second Half we find a series of three terms in arithmetical progression with the common difference — 1, followed by another series of two terms with the difference + 1. The two halves are linked together by the sequence 8 — 8 — 8 differing from the similar sequences in the First Half only in that it has three figures instead of four.

As for the number of stanzas in each division, we have two arithmetical progressions, one of two terms with the common difference + 1 (VI-VII div. : 3 — 4) and another of four terms with the difference — 1 (VIII-X div. and Final Formula : 4-3-2-1).

In both halves of the tale the correlation of bigger divisions (4 st.) and smaller ones (2-3 st.) is 6 : 4 = 3 : 2.

I cannot here discuss all the particularities of this carefully elaborated scheme, but one can be sure that it is equally well developed in every direction. A couple of examples will make our statement clearer. Let us take a glance of the subdivisions of the stanzas. From the very start their regularity appears to us as astonishing as that of the stanzas. And we see they conform to identical rules. As in the stanzas the sequence is sometimes

[1] Cf. St. 6, 4 = St. 16, 2 and St. 34, 1.

BIFAO 35 (1935), p. 1-40 Vladimir Vikentiev
The metrical Scheme of the «Shipwrecked Sailor» [avec 2 planches, entre les pages 10-11 et 24-25].
© IFAO 2026 BIFAO en ligne https://www.ifao.egnet.net

periodical and sometimes contains equal numbers. Each stanza comprises from 1-4 subdivisions, arranged thus :

2-2, 2-1-2, 2-2-2, 2-2-3, 2-2-2-2, 4-4, 3, 3-3, 3-2-2, 3-2-3

As we see, they are of ten different kinds, six of them with 2 (or $4 = 2 + 2$) as initial figure and four with 3 as first number, which represents one of the author's favourite proportions 3 : 2.

Further on, the total of distichs (66) and tiercets (33)[1] reveals another favourite proportions 2 : 1.

With several metrical entities the author failed to obtain fixed proportions. But, nevertheless, he succeeded in making the common difference + — or — +, as minute as possible. This common difference does not exceed in any way two units.

Thus, for example, the total of lines of the First Half (134), divided by that of the Second (97) will be reduced to a common proportion as soon as we substract 2 from the first figure and add 2 to the second :

$$(134 - 2) : (97 + 2) = 4 : 3.$$

The common difference can be even reduced to a fraction. Thus the total of lines of the First and Second Principal Parts gives such a proportion :

$$(107 - 1/3) : (85 + 1/3) = 5 : 4.$$

Further examples are as follows : The Title-line plus the Introduction, divided by the total of the Conclusion and Final Formula gives :

$$(27 - 1) : (12 + 1) = 2 : 1.$$

The correlations of stanzas of the First and Second Halves is as follows :

$$(19 + 1) : (17 - 1) = 5 : 4.$$

Because of the double extension of the Introduction, as compared with the Conclusion (four stanzas against two), we have here a proportion with the multiplier 2 :

$$2\ (13\text{-}1) : (8 + 1) = 2\ (4 : 3).$$

[1] The peculiar 18th stanza (2-1-2) I conceive as a combination of *two tiercets* with a common element, which is the *middle line*, i. e. $2 + 1 — 1 + 2$. The 5th and 7th stanzas, each one of them containing $4 + 4$ lines, are to be counted as four distichs each.

BIFAO 35 (1935), p. 1-40 Vladimir Vikentiev
The metrical Scheme of the «Shipwrecked Sailor» [avec 2 planches, entre les pages 10-11 et 24-25].
© IFAO 2026 BIFAO en ligne https://www.ifao.egnet.net

On the whole, we may conclude that it was a very hard and laborious work. Practically not the slightest detail of the scheme was left without an appropriate correlation. Guided by mathematics our author worked with a remarkable preciseness.

With the examples above quoted the proportions used by him form by themselves a continuous sequence :

$$5/4 - 4/3 - 3/2 - 2/1 .$$

The wonderful regularity of the metrical composition of the "Shipwrecked Sailor", added to its comparative complexity, may perplex all those who, owing to rudimentary knowledge of the literary style in ancient Egypt, are inclined to find there either chaotic prose, or elementary poetry. Sooner or later this view must change.

And still, regular as it is, our poem is not totally free from stylistic errors. The most evident are to be looked for in the 7th stanza, where we find so many 4-5 accented lines, instead of the usual 2-3 stressed lines. Another peculiarity, rather than error, is the abundance of 1-acc. lines. This topic will be discussed in the next section.

Before passing to the latter, let us ponder once more over the metrical composition taken as a whole. Here it is quite schematically represented (Pl. I, fig. 1)[1]. From this curious and strongly symmetrical figure, ressembling the overturned head of a spear, or the sign  *ḥkr*, we can see that the author of the tale undeniably was under graphical influence and willingly submitted to all the exigencies of the "law of frontality".

At the same time this figure is a clear proof of the uniformity of the metrical construction of the tale, all the constitutional parts of the latter being easily recognizable in it. Thus fig. 2 (Pl. I) represents the graphical arrangement of the numerical elements (number of lines) of the First Principal Part, these being as follows : 7-6-7-6 — 8-8-8-8 — 7-6-7-6 — 8-8-8-8 — 6-5-6. The element "8" is to be repeated four times. Fig. 3 (Pl. I) represents a similar arrangement of the numerical elements of the Second Principal Part, i. e. 8-8-8 — 7-7-7-7 — 6-6-6-6 — 3-3-3 — 4-4 — 4.

[1] The small rounds represent stanzas, numbered from 1 (01) to 36.

BIFAO 35 (1935), p. 1-40 Vladimir Vikentiev
The metrical Scheme of the «Shipwrecked Sailor» [avec 2 planches, entre les pages 10-11 et 24-25].
© IFAO 2026 BIFAO en ligne https://www.ifao.egnet.net

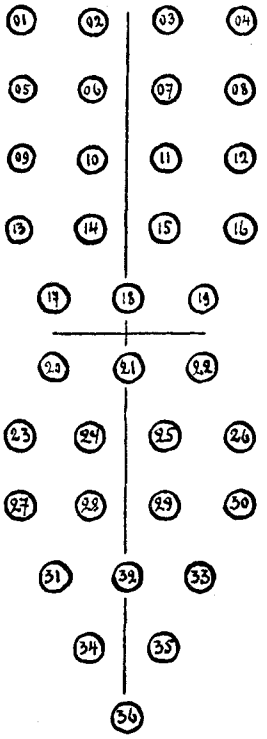


Fig. 1.

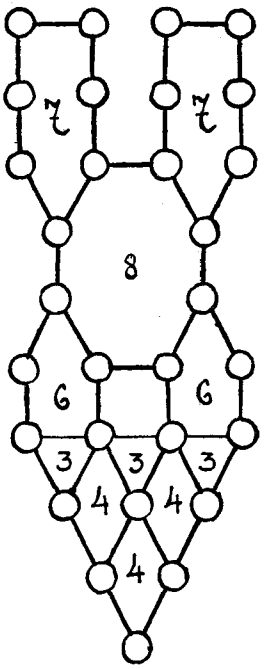


Fig. 3.

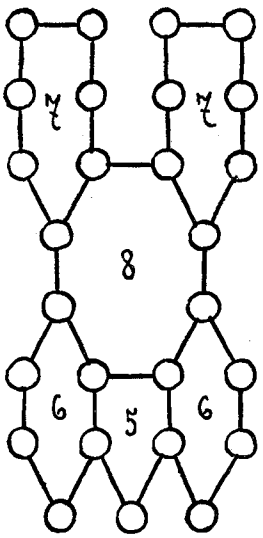


Fig. 2.

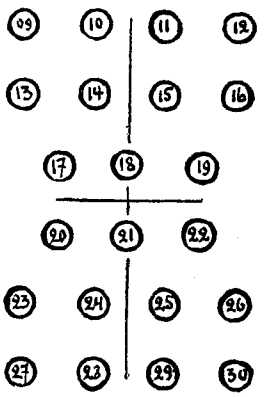


Fig. 4.

V. Vikentiev, *The metrical scheme of the "Shipwrecked Sailor"*.

BIFAO 35 (1935), p. 1-40 Vladimir Vikentiev
The metrical Scheme of the «Shipwrecked Sailor» [avec 2 planches, entre les pages 10-11 et 24-25].
© IFAO 2026 BIFAO en ligne https://www.ifao.egnet.net

The element "8" is to be repeated three times; the elements "7-7" and "6-6" are to be doubled. The remaining elements, "3-3-3", "4-4" and "4" will be taken as they are. Fig. 4 (Pl. I) includes all the stanzas, twenty-two in number, dealing with the Serpent. The first stanza (St. 9) actually begins with the words "I unveiled my face and found—It was a Serpent that was coming" and the last stanza (St. 30) ends with the words "I gave praise on the shore to the lord of this island" (before leaving him and his phantom realm). We will not fail to note the perfect symmetry of the figure in all directions.

Just at the beginning of this section I briefly noticed that the old egyptian poems were built nearly in the same way as the sculptural and architectural works. As for our tale, we can compare its numerical scheme with that of a temple; for example, with the one of the XIth dynasty at Deir el Bahari [1]. In the colonnades and pillared halls of this temple we detect the numbers 26 and $13=7+6$ (North Lower Colonnade), $11=6+5$ (South Lower Colonnade), $8+8$ (Central Pillared Hall), $10+1+10=21$ (West Pillared Hall). The number of lines of the First Half of the tale ($1+26+107=134$) has its exact counterpart in the number of columns of the West Pillared Hall, as soon as we add to it the double number of columns of the West Court ($82+26=108+26=134$). The number 11, being one of the fundamental figures of the tale, is to be found in the Lower and Upper Colonnade and elsewhere in the temple, etc., etc.

Of course, all this is not yet a proof that the author of the "Shipwrecked Sailor" wrote his numerical scheme after that of the splendid monument of the Menthuhoteps.

3.—NOTES ON ACCENTUATION.

Prosody is to be looked for among egyptological problems still in infancy. And perhaps the least known thing in it is accentuation. We are here

[1] E. Naville, *The XIth Dynasty Temple at Deir el-Bahari*, II, pl. XXI. For comparison I have chosen precisely this temple because the date of its erection may have been not very distant from that of the Ermitage Papyrus and since its stepped area, the same as the terraces of the neighbouring sanctuary of the XVIIIth dynasty, possibly had something to do with the mysterious country of Punt mentioned in the "Shipwrecked Sailor".

BIFAO 35 (1935), p. 1-40 Vladimir Vikentiev
The metrical Scheme of the «Shipwrecked Sailor» [avec 2 planches, entre les pages 10-11 et 24-25].
© IFAO 2026 BIFAO en ligne https://www.ifao.egnet.net

constantly in the dark [1]. Therefore the data afforded by the "Shipwrecked Sailor" are of great importance.

Dévaud noticed that each line of the tale contains 2, 3 or 4 accented vowels, or stresses. Three numbers can be really reduced to two, since $4 = 2 + 2$, separated by a cæsura. In a few cases we have lines with five stresses, which also have a pause after the third or second stress. One or two cases with more than five accents (enumeration of gifts), as we have seen above, may be partially the result of interpolation and partially they are due to extension of one stress into many [2]. All this is quite common.

In our tale we find several lines with but one accent or stress. As compared with other poems the one-accented lines (abbrev. : 1-acc.) in our tale are comparatively of frequent occurrence. Here we touch upon a topic which calls for particular comment. Scholars are still hesitating as to the acknowledgment of these somewhat abnormal lines. They either ignore them (*sic*), or treat them as lines with two accents. As, for example Junker who considers *wʿb ḏbʿw* as a bi-accented phrase and not as a compound (direct genitival connection) with a single stress [3]. Dévaud treats those in our tale as hemistichs.

In the same beautiful text from Dendera, translated and annotated by Junker, where we find the 1-acc. line *wʿb ḏbʿw*, there is another suggestive line, left by him without any metrical commentary :

wꜣḥ·f n·t sw When he presents it to thee,
m n w pn This menu (sacred vase),
etc.

Since the demonstrative adjective was pronounced without elevation of voice, the second line has clearly but one stress. The reason for such a shortened stroke lies in the fact that the word *mnw* has emphatic force (mind *sw* in the first line). Consequently this 1-acc. line was practically equivalent to a bi-accented.

[1] A. Gardiner is very pessimistic as regards this question. "The problem of metre in egyptian literature", says he, "is wellnigh insoluble" (*Chester Beatty Pap. No. 1*, p. 28).

[2] See Erman-Ranke, *Aegypten*, p. 472.

[3] *Ä. Z.*, 43, 109.

BIFAO 35 (1935), p. 1-40 Vladimir Vikentiev
The metrical Scheme of the «Shipwrecked Sailor» [avec 2 planches, entre les pages 10-11 et 24-25].
© IFAO 2026 BIFAO en ligne https://www.ifao.egnet.net

In our tale there is a similar and very good case in point (St. 26, 1), only with a reversed order of lines (emphasis of object by anticipation)[1] :

ḫ k n w pf Now, that h e k e n u (fragrant spice),
ḏd·n·k int·f[2] Which thou didst speak of bringing,
etc.

The serpent pronounces the first line, laying undisguised and sarcastic stress on it. Akin to the above said examples are all sorts of exclamations, imperatives and optatives, like *iḫ rḫ·k sw* "mayest thou know it"[3], which are necessarily brief and to the point. In our tale we find a few lines of this kind : *i‘ tw* "wash thee!" (St. 3, 3), *m snḏ* "don't fear!" (St. 17, 4) *snb·ti* "come safe!" (St. 28, 2).

Emphasis, pause or taking rest in reading explains several other 1-acc. lines. A very interesting case we have in the 12th stanza, where the sailor is threatened with horrible death by the serpent :

w‘ḫ·f wi 1 acc. And he put me down...
nn dmi·tw·i 2 — I was not touched!
wḏ‘·kwi 1 — I, who was safe,
nn iṯi im·i 2 — I was not harmed!

In this periodical succession of 1 and 2-acc. lines we hear the sailor's profound sigh of relief.

A classical example of emphatic 1-acc. lines is to be found in the "Story of the Doomed Prince". We see from it that they were not necessarily single, but could be used in sets. The prince says to his future wife :

twi wḏ·kwi n 3 š‘iw• 2 acc. I am doomed to three fates :
p‘ msḫw• 1 — The crocodile!
p‘ ḫf‘w• 1 — The serpent!
p‘ iw• 1 — The dog![4]

[1] Cf. Gardiner, *Egyptian Grammar*, § 148, 2 on p. 115.

[2] A still, more complete similarity would be if there were *ḏd·n·k int n·i sw* "Which thou didst speak of bringing it to me". Cf. Gardiner, *op. cit.*, § 301, 6.

[3] Lange, *Pap. Lansing*, 7, 6.

[4] *Pap. Brit. Museum*, Second Series, pl. LI, l. 6. = A. Gardiner, *Late Egyptian Stories*, p. 6, l. 11-12. A. Gardiner points out (*Chester Beatty Pap. No. 1*, p. 28) that "the red verse-points... occur only or chiefly in poetical contexts" and as for him the "Story of the Doomed Prince" is a prosaic text, he considers the fact that it still contains red verse-points as a "remarkable exception" (*l. l.*).

BIFAO 35 (1935), p. 1-40 Vladimir Vikentiev
The metrical Scheme of the «Shipwrecked Sailor» [avec 2 planches, entre les pages 10-11 et 24-25].
© IFAO 2026 BIFAO en ligne https://www.ifao.egnet.net

A particular group form sentences *ḏd·n·f, ḏd·n·f n·f* and the like, representing the third line of a tiercet (St. 10, 3; 13, 3; 14, 3; 17, 3; 23, 3, etc.). Their presence is due to motives of emphasis, since they are a paraphrase of the first line of the respective tiercet (*iw wp·n·f r·f r·i* "he opened his mouth to me", and the like). They easily can be transformed into 2-acc. lines, by adding a Neuter 3rd sing. dependent pronoun. This has been actually done in St. 14, 1 : *ḫ·n wšb·n·i n·f s t* "Then I answered it to him". Therefore in cases when the pronominal object is omitted, we may suppose the presence of a certain pause, which practically transforms them into 2-acc. phrases. In a few cases (St. 28, 1; 30, 1) they are used not as part of a tiercet, but as a single line.

The sentence *pḥ·n·k wi* (St. 18, 1) is to be pronounced normally with but one stress. But here, in the very centre of the tale, close to the "middle line", some emphasis may have been laid on the dependent pronoun :

Thou hast reached Me! (i. e. God, the Saviour).

We shall have more to say about the accentuation below.

4.—CORRELATION OF NUMBERS.

The text of the "Shipwrecked Sailor" abounds in numerals, forming two compact groups[1]. There they are arranged in two columns :

FIRST COLUMN.			SECOND COLUMN.		
1. Ship, length	(5, 3 = l. 26) .	120	1. Ship, length	(14, 6 = l. 92)	120
2. Ship, width	(5, 4 = l. 26) .	40	2. Ship, width	(14, 7 = l. 92)	40
3. Sailors, number	(5, 5 = l. 27) .	120	3. Sailors, number	(14, 8 = l. 93)	120
4. Waves, dimension	(6, 5 = l. 36) .	8	4. Waves, dimension	(16, 3 = l. 105)	8
5. Waves, number	(7, 1 = l. 40) .	—	5. Waves, number	(16, 8 = l. 110)	1?
6. Inactivity, days	(7, 2 = l. 41) .	3	6. Waiting, months	(19, 2 = l. 118)	4?
7. Serpent, length	(9, 3 = l. 63) .	30	7. Serpents, number	(20, 7 = l. 127)	75?
8. Beard (?) length (?)	(9, 4 = l. 64) .	2	8. Journey, months	(30, 2 = l. 168)	2
9. — — — —		—	9. Journey, months	(31, 2 = l. 174)	2?

[1] With the exception of the last two figures ("2" and "2?"), which are put aside, these numerals cover, the first 38 lines and the second 35 lines, or 4 and 6 stanzas respectively, altogether 73 lines = 10 stanzas, out of the total of 231 lines = 36 stanzas.

BIFAO 35 (1935), p. 1-40 Vladimir Vikentiev
The metrical Scheme of the «Shipwrecked Sailor» [avec 2 planches, entre les pages 10-11 et 24-25].
© IFAO 2026 BIFAO en ligne https://www.ifao.egnet.net

The numbers and the designations, accompanied by a point of interrogation, are to be discussed.

The stroke 𓏺 after the word *wꜣw* "wave" is absent in St. 7, 1 (=l. 40). Its presence in St. 16, 8 (=l. 110) seems strange. In any case it is very improbable that here we have the numeral 1 [1].

The number of months spent by the sailor on the island is universally admitted to be four, on the simple credit that there are four strokes 𓏺𓏺𓏺𓏺 after the word *ỉbd* "month". For my part, this is one of those places which seem correct but for the reason that they contain "errors, which we cannot recognize" [2]. And yet we can guess the true number from comparison with the corresponding figure in the first column (No. 6). Evidently the error is due to the fact that the scribe, who has just before copied twice the word  *ỉbd* "month", with the stroke-determinative 𓏺, has repeated it mecanically when writing the word for the third time. And as the line was at its end, he wrote the three strokes 𓏺𓏺𓏺 of the numeral 3 immediately after the stroke-determinative 𓏺; in total four strokes 𓏺𓏺𓏺𓏺. He did not care that the group became thus assymetrical [3] and ambiguous too :  . If he had room enough, he would possibly have written :  [4].

The penultimate number "2", to be found in the second column, is repeated once more in the tale a few lines later. From comparison with the first column, where the corresponding figure is lacking, and further on from comparison of St. 31, 2-3 with St. 27, 1-2 (where it is *not* said : "That ship arrived" *ḥr ỉbd 3* "after three months") it seems that here we have to deal with an interpolation.

The number of snakes "75" seemed correct to all those concerned with the tale, since it is to be found among "sacred numbers" [5] and because of the reading there is no doubt. We too could be in error, since there is no corresponding equal figure in the first column. But further calculations [6]

[1] Cf. Dévaud, *op. cit.*, p. 198.

[2] Erman in *Ä. Z.*, 43, p. 2.

[3] Compare nevertheless Golénischeff, *Les Papyrus hiératiques de l'Ermitage Impérial*, pl. II, l. 41.

[4] Cf. "houses" (Gardiner, *Grammar*, p. 59, § 73), as well as "3 houses". Compare too a modern misreading of a hieroglyphic text  "six", instead of "three years", corrected by Sethe (*Ä. Z.*, 42, 136).

[5] See Sethe, *Zahlwörter*, p. 37.

[6] See below, p. 18 and 20.

BIFAO 35 (1935), p. 1-40 Vladimir Vikentiev
The metrical Scheme of the «Shipwrecked Sailor» [avec 2 planches, entre les pages 10-11 et 24-25].
© IFAO 2026 BIFAO en ligne https://www.ifao.egnet.net

seem to prove that here again we are in the presence of a "hidden error" and that 75 is really to be replaced by another sacred number **77** [1].

Till now we were concerned with the verification of figures. A few remarks must be added about the corresponding designations. The same as figures, they form pairs. In No. 1-4, because of mecanical repetition the identity of respective components is absolute. In the next two couples the identity, although not so strict as before, is nevertheless easily recognisable. The seventh and last pair presents an exception. The word *ḫbswt* is here put into parallel with the sailor's homeward journey. And the accepted meanings of the word, "beard" (Erman, Gardiner, Golénischeff) and "tail" (Sethe) surely have nothing to do with it. It thus devolves upon us to supply another and more plausible significance.

This seems to be obtained if we revert to the original meaning of the root  *ḫbs* "to plough, to furrow" and kindred nouns *ḫbsw* "ploughed fields", *ḫbsyt* "hand-hoe", etc. [2]. Our word *ḫbswt*, is it not a feminine noun meaning "furrow, trail"? The difficulty to accept at once such an interpretation resides in the fact that the word is followed by the hair-sign instead of the hand-hoe , or the knife . However, this fact can be explained in several different ways.

1) It may be a graphical misreading of a somewhat similar hieratic sign : (hair) instead of (hand-hoe), or less probable instead of (knife).

2) It may be a phonetical mistake on the part of the scribe who did not pay attention to the determinative and supposed *ḫbswt* to be "beard", or "tail". This mistake could be easily done if the tale, or precisely this part of it, was not copied, but dictated or written from memory [3].

[1] In the *Magical Papyrus Harris,* close to the "water becoming fiery breath", are mentioned "77 gods", adversaries of "Maga, son of Seth". In the same papyrus we read about Chnum possessing 77 eyes and 77 ears. (M. O. Lange, *Der Mag. Pap. Harris,* p. 50 and 59.) In another magical text we find "77 asses" on the island (?) *Dswy* (island of two knives?) (A. Erman, *Zaubersprüche für Mutter und Kind,* p. 51, Rs. 6, 4). Cf. Sethe, *op. cit.,* p. 36.

[2] Compare *wḏ*ʿ "divide, severe", *wḏ*ʿ "knife", *wḏʿwt* "severed member" *wḏʿyt* "divorced woman", etc.; *ḫbs* "cloth", *ḫbsw* "packet", *ḫbsyt* "dress", *ḫhsyt* "clothed one = legitimate wife" (?), etc., etc.

[3] Cf. examples of similar mistakes in Glanville, *A new duplicate of the Hood Papyrus, Journal of Egypt. Arch.,* 12, 174; Maspero, *Sallier, II, p. 3, l. 3; Recueil de trav.,* 35, 193, etc.

BIFAO 35 (1935), p. 1-40 Vladimir Vikentiev
The metrical Scheme of the «Shipwrecked Sailor» [avec 2 planches, entre les pages 10-11 et 24-25].
© IFAO 2026 BIFAO en ligne https://www.ifao.egnet.net

3) 𓃀 may be a phonetical determinative, like 𓃀 in 𓎛𓂋𓃀𓏏𓊪 (*Sh. S.* l. 57-8), for 𓎛𓂋𓋴𓏏𓊪, or 𓏏 in 𓈖𓊃𓏏𓎛𓏏 (*Surg. Pap.* X, 16), for 𓈖𓊃𓏏𓎛— (*Wörterb. der äg. Spr.*, II, 88)[1].

4) It is not improbable that our word *ḫbswt*, with the hair-determinative, had the meaning "furrow, trail", side by side with the meaning "tail". Note these two significations for the english word "trail" itself. But this surely is a mere suggestion.

Anyhow the word "furrow", or "trail" for the word *ḫbswt* seems to be possible and justified by the statement that the serpent was "coming"[2].

The author of the tale leaves to his readers to understand that the first thing done by the sailor, after he recovered his senses, was to look for the reason of the extraordinary acoustic phenomenon and to realize that "the trees cracked and the earth shook" (St. 8, 7-8) because a monstruous serpent worked through the gravel a tremendous furrow[3], the width of which the sailor could estimate but approximatively, "more than two cubits", owing to its naturally vague borders[4].

The author put the trail of the serpent into parallel with the sailor's trip probably because he had in his mind the wake of a ship speedily mooved by a favourable wind. But the recognition of that, as well as of many other things, he left to the reader's intelligence.

The numerous errors, pointed out in this paper and elsewhere (Erman, Dévaud, etc.), prove beyond any doubt that the scribe of the Ermitage Papyrus was not its author, but a simple copyist ignorant of its metrical scheme and neglectful as regards its literary style.

[1] In a letter to me of 9, XI, 31, W. Golénischeff observes that 𓃀 is unknown with the syllabical value *ḫbs*, but this is rather an *argumentum ex silentio*. The required value may be a secondary formation. Note for ex. 𓃀 with the value *wš* in 𓅱𓃀 which surely it had not originally.

[2] Mind the parallel sentences : *ḥf;w pw—iw·f m iit—nysw mḥ 3o—ḫbswt·f*, etc.

[3] Compare the "Appearance of the Serpent" corresponding to the "Arrival of the Ship" in the general compositional plan (see above, p. 4).

[4] At the same time this is a figurative expression for the size of the serpent, evidently equal to *two* cubits.

BIFAO 35 (1935), p. 1-40 Vladimir Vikentiev
The metrical Scheme of the «Shipwrecked Sailor» [avec 2 planches, entre les pages 10-11 et 24-25].
© IFAO 2026 BIFAO en ligne https://www.ifao.egnet.net

After the above corrections we obtain two almost equal columns :

FIRST COLUMN.		SECOND COLUMN.	
1. Ship, length	120	1. Ship, length	120
2. Ship, width	40	2. Ship, width	40
3. Sailors, number	120	3. Sailors, number	120
4. Waves, dimension	8	4. Waves, dimension	8
5. Inactivity, days	3	5. Waiting, months	3
6. Serpent, length	30	6. Serpents, number	77
7. Serpent, trail	2	7. Journey, months	2

We can presently put aside all the designations since henceforward we shall be concerned only with figures. For the sake of convenience we shall write them in two lines.

Groups	A			B		C	B
Sections	α		β	$\alpha\alpha$			$\beta\beta$
Pairs	I	II	III	IV	V	VI	VII
a	120	40	120	8	3	30	2
b	120	40	120	8	3	77	2

As we see, there are fourteen figures in all, forming seven pairs, composed with but one exception of equal numbers. For reference, the pairs are designated by Roman figures (I-VII) and each of their components by *a* and *b* respectively. The seven pairs form three distinct groups : A. High numbers ($\alpha+\beta=(I+II)+III$), B. Low numbers ($\alpha\alpha+\beta\beta=(IV+V)+VII$), C. Unequal numbers (VI). The group of low number (B) is cut by the group of unequal numbers (C) in two sections, designated $\alpha\alpha$ and $\beta\beta$ respectively. We shall see afterwards that the compiler had to deal with the whole group B, as well as with its two sections separately.

Having laid aside for a moment the group A, we shall obtain from the

BIFAO 35 (1935), p. 1-40 Vladimir Vikentiev
The metrical Scheme of the «Shipwrecked Sailor» [avec 2 planches, entre les pages 10-11 et 24-25].
© IFAO 2026 BIFAO en ligne https://www.ifao.egnet.net

other two (B-C) five figures equal to the sectional numbers of the metrical scheme :

0.	.....	1	0.	Title-line.....	1
1.	Total of B.....	26	1.	Introduction	26
2.	— C.....	107	2.	First Part.....	107
3.	— C — $\alpha\alpha$.....	85	3.	Second Part	85
4.	— $\beta\beta + \beta\beta$.....	8	4.	Conclusion	8
5.	— $\beta\beta$.....	4	5.	Final Formula.....	4
6.	TOTAL.....	231	6.	TOTAL.....	231

The Title-line has not been taken into consideration, since the "key" was concerned with stanzas, of three lines at least, and not with single lines.

Turning now to the high numbers (Group A), we find that these seem to be concerned with the smallest element of the metrical scheme, i. e. the accentuation. But owing to our rudimentary knowledge of the latter and the large possibility especially here of "hidden errors", it is advisable to recur to a controlling calculation besides actual summation of accents.

This calculation is based on the fact that an average line in the tale contains from 2-3 stressed vowels. A few cases with one and with 4-5 accents mutually neutralize themselves. Thus we can take 2, 5, or rather 2, 4 (since lines with two stresses somewhat prevail), as the average accentuation of a line. Multiplying it by the corresponding number of lines we shall obtain, in round numbers, for the First Half of the tale a total of 322 stresses; for the Second Half — 233 stresses and for the whole tale — 555 stresses.

The actual summation of accents gives respectively — 325, 233 and 558.

It remains but to compare the obtained figures with those of the Group A :

GROUP A.		ACTUAL SUMMATION.		CONTROLLING CALCULATION.	
7. Total of α.....	320	First Half, stresses...	325	First Half, stresses...	322
8. Total of β.....	240	Second Half, stresses .	233	Second Half, stresses .	233
9. TOTAL.....	560	TOTAL.....	558	TOTAL.....	555

Taking into consideration, on the one side, all possible errors in the actual summation and on the other — the fact that the two items, 320 and 240, possibly were exact in theory, but never in practice, we must be more

BIFAO 35 (1935), p. 1-40 Vladimir Vikentiev
The metrical Scheme of the «Shipwrecked Sailor» [avec 2 planches, entre les pages 10-11 et 24-25].
© IFAO 2026 BIFAO en ligne https://www.ifao.egnet.net

than satisfied with the result, since the discrepancy is but 1 1/2 — 2 o/o. Further corrections will surely improve the data of the actual summation, so that they will differ still less from the figures of the tale. Although, because of the above said reasons, it is doubtful if they will ever coincide.

It follows from what has been said that the proportion of stresses in the First and the Second Half of the tale is very near, if not equal, to 320 : 240 = 4 : 3.

Is it done with the correspondence of numbers? From the two pairs of low figures (V and VII) we can obtain three more equalities :

10. V + VII 10	Divisions 10
11. (V × VII) + (V × VII) 12	Compositional Parts 12
12. (V *a* × VII *a*) × (V *b* × VII *b*) 36	Stanzas 36

And at last, division by the common denominator 3 puts into relation 1) the grand total of the figures in the tale, 2) the grand total of the lines of the tale and 3) the total of the inhabitants of the phantom island :

13-15. 693 — 231 — 77.

The last correlation, though it may seem playful, is of some importance. As odd numbers, 107 and 85, of the group C, it lends support to the view here taken that 77 and not 75 is the right number of the inhabitants of the phantom island (St. 20, 7 = l. 127).

The last arithmetical proportion brings the correlated numbers mentioned above (the grand total of stresses and that of lines included) to the total 15.

Now we must decide whether the above correlations are accidental or preconcieved.

First of all let us take the data of the tale. All numbers but one have common multipliers, so that if we take the first figure, i. e. 120, for a unit we shall obtain two columns of digits and aliquot parts :

1	1
1/3	1/3
1	1
1/15	1/15
1/40	1/40
1/4	1/3 1/4 1/20 1/120
1/60	1/60

BIFAO 35 (1935), p. 1-40 Vladimir Vikentiev
The metrical Scheme of the «Shipwrecked Sailor» [avec 2 planches, entre les pages 10-11 et 24-25].
© IFAO 2026 BIFAO en ligne https://www.ifao.egnet.net

The two columns are remarkably analogous and parallel, both as regards figures and as regards designations. The only one exception with unequal numbers 30 and 77, has its explanation in the necessity to have an odd number as their total. Further on, as we have already seen, a certain reason lies also in the fact that this pair of unequal numbers cuts in two the double series of low numbers.

The correlations between the figures in the tale and those of the metrical scheme have been revealed to us by the four simple rules and they are not single, but appear in compact sets. Thus, for example, the biggest set, that of accented vowels (stresses) and lines, contains no less than seven equalities, and this is the more suggestive that certain figures are far from being common : 26, 85, 107, etc.

The numbers divided by 3 (Nos. 13-15) are interesting, because we have here a new rule applied to the same figures and with the effect that certain totals and individual numbers are thus proved to be correct. This division thus becomes a kind of controlling operation.

These and other considerations, which I omit for want of space, lead to the conclusion that the twelve equalities and three more correlations seem to have been introduced in the compositional scheme in full consciousness of the case.

Very much more difficult is the question, whether we are here in presence of a real key to our metrical scheme, or the observed facts are but playful coordination of numbers, pure and simple.

It is preferable to postpone the answer to this most tempting question until new facts of a similar nature are known.

5.—ORIGIN OF THE NUMERICAL SCHEME.

It remains to explain the origin of the numerical scheme of the "Shipwrecked Sailor". Taking into consideration all the calculations and correlations of numbers, traceable throughout the metrical composition of the tale, it seems highly improbable that at the very beginning the author was inspired by anything else than numbers. We shall see at once that this was actually

BIFAO 35 (1935), p. 1-40 Vladimir Vikentiev
The metrical Scheme of the «Shipwrecked Sailor» [avec 2 planches, entre les pages 10-11 et 24-25].
© IFAO 2026 BIFAO en ligne https://www.ifao.egnet.net

the case. As a matter of fact the mathematical basis of the metrical scheme, discussed in this paper, proves to be the sequence of numbers from 1 to 21, as follows :

$$1+2+3+4+5+6+7+8+9+10+11$$
$$+12+13+14+15+16+17+18+19+20+21.$$

The actual summation of these figures gives the number of lines of our tale, i. e. 231. As usual with such arithmetical progressions the total can also be obtained by the multiplication of the three fundamental figures of the sequence, being the *first*, the *middle* and the *last* one : $1\times11\times21=231$.

Further details are as follows. The number of lines of the First Principal Part of the tale will be obtained as soon as we take the total of the last ten numbers of the sequence, equal to 165, substract from it the last figure (21) and the middle figure (11) and add to it the first figure (1).

Now using the total of the first ten numbers, equal to 55, adding to it the last figure (21) and the middle figure (11) multiplied by 2 and then substracting from the whole the first figure (1), we shall obtain the number of lines of the Second Principal Part of the tale. The two calculations run as follows :

$$165-(21+11)+1=134$$
$$55+(21+2(11))-1=97$$

Besides our case, the sequence of numbers from 1 to 21 is to be found in the *Kahun Papyrus*, IV, 2, where there is a table of values resulting from the division of 2 by odd numbers from 1 to 21 [1]. The *Rhind Mathematical Papyrus*, pl. I-IX, gives the same table extended to 2 : 101. The two figures, 21 and 101, are common, as the former represents 10 multiplied by 2 plus 1 and the latter the 2nd power of 10 plus 1, and both are considered to be the final elements of two fixed sequences, a small and a big one.

While elaborating his metrical scheme the author of the "Shipwrecked Sailor" had recourse to the small sequence of twenty one figures and these he took altogether, both odd and even numbers. Owing to our rudimentary knowledge of the sacred mathematics of the old egyptians, we cannot appre-

[1] F. Ll. Griffith, *Hieratic Papyri from Kahun*, p. 15.

BIFAO 35 (1935), p. 1-40 Vladimir Vikentiev
The metrical Scheme of the «Shipwrecked Sailor» [avec 2 planches, entre les pages 10-11 et 24-25].
© IFAO 2026 BIFAO en ligne https://www.ifao.egnet.net

ciate all the fascination it had in his eyes. Nevertheless we can do certain interesting observations.

The figure 11 enters as multiplier in all the elements of our arithmetical progression. Thus the first and the last figure form together $22 = 11 \times 2$. The total of the first ten numbers, $55 = 11 \times 5$. The total of the last ten numbers, $165 = 11 \times 15$. The total of all the figures but the middle one is $220 = 11 \times 20$. The grand total of all the figures of the sequence is $231 = 11 \times 21$. Now the middle figure itself is $11 = 11 \times 1$ and the total of the three fundamental numbers of the progression is $33 = 11 \times 3$. Further on let us remember that the total of the key-numbers is $693 = 11 \times 63$, that the total of the lines of the tale is $231 = 11 \times 21$ and the total of the inhabitants of the phantom island is $77 = 11 \times 7$. At last we will notice that the thirty six stanzas of the tale form eleven (11) rows (Pl. I, fig. 1). Thus in the tale, its numerical scheme and the arithmetical progression, from which the latter was deduced, we find the number 11 multiplied in several different ways, as follows : 11×1, 11×2, 11×3, 11×5, 11×7, 11×15, 11×20, 11×21, 11×63. It is then but natural that this omnipresent figure is to be found in the very centre of the tale, i. e. in the middle group of stanzas, $6 - 5 - 6 = (6 + 5) - (5 + 6) = 11 - 11$.

The number 7, being the second multiplier of the figure 77, representing the number of the inhabitants of the phantom island, lies at the very basis of the progression composed of 7×3 figures. It enters in several other combinations. 7 multiplied by 2 forms the number of the key-elements, this being $7 + 7 = 14$. The same thing is to be observed in the middle line of the tale, the number of its radicals being fourteen : *inyftwr iwpnnk*.

Besides the two different ways of obtaining the number 231, i. e. by addition and by multiplication of the elements of the progression, the author of the tale could have resented a mystic shudder on discovering that this figure was obvious from the progression itself, since the latter was composed of two groups of nine figures each (2-11 and 12-20)[1], it comprised three fundamental numbers (1 — 11 — 21) and formed by itself a unity. The three figures, written in indian file, once more revealed to him the ideal number 231.

[1] Being summed and doubled these groups represent the number of stanzas : $2 (9 + 9) = 36$.

BIFAO 35 (1935), p. 1-40 Vladimir Vikentiev
The metrical Scheme of the «Shipwrecked Sailor» [avec 2 planches, entre les pages 10-11 et 24-25].
© IFAO 2026 BIFAO en ligne https://www.ifao.egnet.net

It is most curious that speculations of a similar kind are to be found with another people of antiquity, equally fond of the mysticism of numbers, I mean the Hebrews. In the *Sepher Yetzirah* we find a few lines which seem to be inspired by the *sapientia* of the unknown author of the "Shipwrecked Sailor"[1]. They are as follows :

"How did He trace them (the cyphers) and how did He do the combinations and the transpositions? One letter (cypher) with all and all letters (cyphers) with one, two with all and all with two, and so on, and it thus resulted *231 lines*"[2].

6.—TEXT OF THE "SHIPWRECKED SAILOR"

METRICALLY ARRANGED, TRANSLITERATED AND TRANSLATED.

NOTICE.—The middle column contains the presumed number of stresses. "The time has not yet come" for any unmistakable calculation of accented vowels and "this being the case, guesswork must at present be suffered to take the place of a more scientific treatment"[3]. Nevertheless our column acquires an indeniable value because of the total, confirmed by the controlling calculation (see above, p. 19) and by the correlation of numbers (*l. l.*).

FIRST HALF.

TITLE-LINE

(1) *Ḏd·in šmsw ikr* . . . . . 2 2 The excellent henchman said :

A. FIRST PRINCIPAL PART.

I.—INTRODUCTION.

1. — (2-2-3).

1. *Wḏ(2)ib·k ḥty-ᶜ* . . . . . 2 May thy heart prosper, O prince!
2. *mk pḥ·n·n(3)ḫnw* . . . . . 2 Behold, we have reached home!

C. F. 4

[1] My attention was drawn to the number 231 in the *Sepher Yetzirah* by Mr. M. Skariatine, who just had a look through the proofs. Our citation is based upon his translation.

[2] The italics are mine.

[3] Gardiner's expression concerning another problematical thing, i. e. the exact rendering of archaic texts (see *Abydos*, III, p. 41).

BIFAO 35 (1935), p. 1-40 Vladimir Vikentiev
The metrical Scheme of the «Shipwrecked Sailor» [avec 2 planches, entre les pages 10-11 et 24-25].
© IFAO 2026 BIFAO en ligne https://www.ifao.egnet.net

METRICAL SCHEME

OF THE "SHIPWRECKED SAILOR" IN TABULAR ARRANGEMENT.

FIRST HALF (134 LINES).

TITLE-LINE						1 line.
	A. FIRST PRINCIPAL PART.—SHIPWRECK.					
I.	Introduction (1-4 stanzas)	7 2-2-3	6 2-2-2	7 2-2-3	6 2-2-2	26 lines.
II.	Travel (5-8 stanzas)	8 4-4	8 2-2-2-2	8 4-4	8 2-2-2-2	107 lines.
III.	Appearance of the serpent (9-12 stanzas)	7 2-2-3	6 3-3	7 2-2-3	6 3-3	
IV.	Sailor's story (13-16 stanzas)	8 3-3-2	8 3-2-3	8 3-2-3	8 3-3-2	
V.	Serpent's speach (17-19 stanzas)		6 3-3	5 2-1-2	6 3-3	

SECOND HALF (97 LINES).

	B. SECOND PRINCIPAL PART.—SALVATION.					
VI.	Serpent's story (20-22 stanzas)		8 2-2-2-2	8 2-2-2-2	8 2-2-2-2	85 lines.
VII.	Sailor's gratitude (23-26 stanzas)	7 3-2-2	7 3-2-2	7 3-2-2	7 3-2-2	
VIII.	Arrival of the ship (27-30 stanzas)	6 2-2-2	6 3-3	6 2-2-2	6 3-3	
IX.	Return (31-33 stanzas)		3 3	3 3	3 3	
X.	Conclusion (34-35 stanzas)		4 2-2	4 2-2		8 lines.
FINAL FORMULA (36 stanza)				4 2-2		4 lines.

TOTAL 231 LINES.

V. VIKENTIEV, *The metrical scheme of the "Shipwrecked Sailor"*.

BIFAO 35 (1935), p. 1-46 - Vladimir Vikentiev
The metrical Scheme of the «Shipwrecked Sailor» [avec 2 planches, entre les pages 10-11 et 24-25].
© IFAO 2026 BIFAO en ligne https://www.ifao.egnet.net

B. F..... 4

3. *šsp ḫrpw*	2		The mallet has been taken
4. (4)*ḫw mnit*	2		And the mooring-post driven in.
5. *ḥ3tt rdit/i/*(5) *ḫr t3*	3		The prow-rope having been placed on land,
6. *rdi ḫknw dw3 ntr*	2		Praises and thanks are done,
7. (6) *s-nb ḫr ḫpt snw·f*	3	16	Whilst every man is embracing his fellow.

2. — (2-2-2).

1. (7)*iswt·n ii·t/i/ ʿd·t/i/*	3		Our crew returned safely,
2. *nn*(8)*nhw n mšʿ·n*	3		And there is no loss in our troop.
3. (9)*pḫ·n·n phwy W3w3t*	3		We reached the limits of Wawat,
4. *sn·n·n*(10)*Snmwt*	2		And we crossed Senmut.
5. *mk·rf·n ii·n*(11)*m ḥtp*	3		Behold then, we came back in peace;
6. *t3·n pḫ·n sw*	2	16	Our land, we reached it.

3. — (2-2-3).

1. (12)*sḏm·r·k n·i ḥ3ty-ʿ*	2		Hearken thou to me, O prince!
2. *ink šw /m/*(13) *ḫ3w*	3		For I do not exaggerate.
3. *iʿ tw*	1		Wash thee
4. *imi*(14)*mw ḫr ḏbʿw·k*	2		And pour water upon thy fingers.
5. *iḫ wšb·ḳ*(15)*wšdt·k*	2		Then thou shalt answer when thou art addressed :
6. *mdw·k n*(16)*nsw ib·k m-ʿ·k*	3		Speak to the king, thy heart being with thee,
7. *wš*(17)*b·k nn nitit*	3	16	Answer without restraint.

4. — (2-2-2).

1. *iw r n s*(18)*nḫm·f sw*	3		A man's utterance saves him
2. *iw mdw*(19)*·f di·f t3m n·f ḫr*	3		And his speach makes one indulgent to him [1].
3. (20)*irr·k m ḫrt-ib·k*	2		But do as thou desirest;
4. *swr*(21)*d pw ḏd n·k*	2		To tell it to thee, is to weary thee.
5. *sḏḏ·i rf*(22)*n·k mitt-iry*	2		Let me relate to thee the like thereof
6. *ḫpr m-ʿ·i*(23)*ḏs·i*	2	14	What was done by myself.

[1] These two lines may represent a proverb.

BIFAO 35 (1935), p. 1-40 Vladimir Vikentiev
The metrical Scheme of the «Shipwrecked Sailor» [avec 2 planches, entre les pages 10-11 et 24-25].
© IFAO 2026 BIFAO en ligne https://www.ifao.egnet.net

II.—Travel.

5. — (4-4).

1.	*/ḫ^{c}·n/ šm·kwi r Bi3(24)n ity.....*	3	When I travelled to the King's Mine,
2.	*h3(25)·n·i* [1] *r W3ḏ-wr m dpt....*	3	I went down to the Great-Green in a ship,
3.	*(26) nt mḥ 120* [2] *m 3w·s .....*	2	Of 120 cubits in its length
4.	*mḥ 40 m sḫ(27)w·s .....*	2	And 40 cubits in its width.
5.	*sḫd 120* [2] *im·s(28) m stp n Kmt.*	3	120 sailors being in it of the best ones in Egypt -
6.	*m3·sn(29)pt.....*	2	Whether they looked at sky,
7.	*m3·sn t3 .....*	2	Or whether they looked at earth -
8.	*mk3(30)ib·sn r m3w.....*	2 19	Their hearts were stouter than those of lions.

6. — (2-2-2-2).

1.	*sr(31)·sn ḏ^{c} n iit/·f/.....*	3	They could foretell a storm before it came
2.	*nš(32)ny n ḫprt·f.....*	2	And a tempest before it happened.
3.	*ḏ^{c} pr(33)iw·n m W3ḏ-wr.....*	2	And lo, when the storm broke, we were in the sea,
4.	*tp-^{c}(34)s3ḫ·n t3.....*	2	Before we reached land!
5.	*f3t t3w(35)ir·f whmyt /nt/ nwyt (36)im·f nt mḥ 8.....*	4	Whilst we sailed [3] it made a repetition of waves of 8 cubits,
6.	*in ḫt ḫḫ/f?/(37)n·i s/y/.....*	3	And the /broken/ mast, it [4] carried it to me.
7.	*ḫ^{c}·n dpt(38)mwt.....*	2	But the ship perished,
8.	*ntyw im·s n sp(39) w^{c} im .....*	2 20	And those that were in it, none escaped.

7. — (4-4).

1.	*ḫ^{c}·n·i rdi·kwi(40)r iw in w3w* [5] *n W3ḏ(41)-wr .....*	4	Then being cast upon an island by a wave of the sea,
2.	*ir·n·i hrw 3 w^{c}·kwi(42) ib·i m snw·i*	5	I spent 3 days alone, my heart being my (sole) companion.
	C. F.....	9	

[1] Orig. *h3·kwi*. See below, p. 36.

[2] After close examination of the hieratic signs 𓎆 l. 26, 𓎆 l. 27, 𓎆 l. 92, 𓎆 l. 93, I am inclined to take it for *20* and not for *50*, cf. Möller, *Hieratische Paläographie*, I, 624 (Illahun, Sinuhe, Ebers) 𓎆 𓎆 𓎆 (20), 𓎆 𓎆 𓎆 𓎆 (50).

[3] See *Wörterb. der äg. Spr.*, I, 574, l. 1; cf. Blackman, *Journal*, 16, 68.

[4] The presumed siffix *f* in *ḫḫ/f?/*, the same as in *ir·f*, just before, refer both to the word *ḏ^{c}*.

[5] The stroke ı after the word *w3w* has been eliminated by me. See above, p. 15.

BIFAO 35 (1935), p. 1-40 Vladimir Vikentiev
The metrical Scheme of the «Shipwrecked Sailor» [avec 2 planches, entre les pages 10-11 et 24-25].
© IFAO 2026 BIFAO en ligne https://www.ifao.egnet.net

	B. F.....	9	
3.	*sḏr·k*(43)*wꜣ m ḫnw n kꜣp*(44) *n ḫt*		Lying in a thicket I embraced the shadow
	ḳnꜣ·n·ꜣ šw(45)*yt*.....	4	
4.	*ʿḥʿ·n dwn·n·ꜣ rd*(46)*wꜣ·ꜣ r rḫ dꜣt·ꜣ*		And then I went in order to find out what I
	m r·ꜣ.....	5	could put in my mouth.
5.	(47)*gm·n·ꜣ dꜣb ꜥꜣ*(48)*rrt ꜣm ꜥꜣḳt nbt*		I found that figs and grapes were therein and
	špst.....	5	all sorts of excellent vegetables,
6.	(49)*kꜣw ꜣm ḫnʿ nḳwt*(50)*šspt mꜣ*		That quince and sycamore-figs were therein
	ꜣryt·s.....	4	and cucurbitatious plants as though they were tended [1],
7.	*rmw*(51) *ꜣm ḫnʿ ꜥpdw*.....	2	That fish and birds were therein.
8.	*nn ntt*(52)*nn st m ḫnw·f*.....	3 32	There was nothing which was not within it.

8. — (2-2-2-2).

1.	*ʿḥʿ·n*(53)*ssꜥ·n/·ꜣ/ wꜣ rdꜣ·n·ꜣ r tꜣ*....	3	Then I sated myself and I left upon the ground,
2.	(54)*n wr ḫr ʿwy·ꜣ*.....	2	Because it was too much upon my hands.
3.	*šdt·ꜣ ḏꜥ*(55)*sḫpr·n·ꜣ ḫt*.....	4	I handled a firestick and produced fire
4.	*ꜣr·n·ꜣ*(56)*sḏ-n-sḏt n ntrw*.....	3	And I made a holocaust to the gods.
5.	*ʿḥʿ·n sḏm·n·ꜣ*(57)*ḫrw ḳrꜣ*.....	3	Then I heard a clap of thunder,
6.	*ꜣb*(58)*·kwꜣ wꜥw pw*(59) *n Wꜥḏ-wr.*	3	I who thought : "This is a wave of the sea!"
7.	*ḫtw ḫr gmgm*.....	2	Whilst the trees cracked
8.	(60)*tꜣ ḫr mnmn*.....	2 22	And the earth shook.

III.—Appearance of the serpent.

9. — (2-2-3).

1.	*kf·n·ꜣ*(61)*ḫr·ꜣ gm·n·ꜣ*.....	3	I unveiled my face and found
2.	*ḫfꜥw*(62)*pw ꜣw·f m ꜣꜣt*.....	2	It was a Serpent that was coming.
3.	*n(y)-sw*(63)*mḫ 30*.....	2	He was of 30 cubits,
4.	*ḫbswt·f wr s/y/*(64)*r mḫ* 2.....	3	And his trail [2], it was more than 2 cubits (wide).
5.	*ḫʿw·f sḫrw*(65)*m nb*.....	3	His body being covered with gold
6.	*ꜣn/·wy/·fy m ḫsbd*(66)*mꜥ*.....	3	And his breast-plates [3] being of real lapis-lazuli,
7.	*ʿrḳ sw r ḫn/t/*.....	2 18	He was perfect to the utmost.

[1] According to Blackman, *Journal*, 16, 69. — [2] See above, p. 16-17. — [3] See below, p. 37-38.

BIFAO 35 (1935), p. 1-40 Vladimir Vikentiev
The metrical Scheme of the «Shipwrecked Sailor» [avec 2 planches, entre les pages 10-11 et 24-25].
© IFAO 2026 BIFAO en ligne https://www.ifao.egnet.net

10. — (3-3).

1.	(67) *iw wp·n·f r·f r·i*	2	He opened his mouth to me,
2.	*iw·i*(68)*ḥr ḫt·i m bꜣḥ·f*	2	Whilst I was upon my belly before him,
3.	(69) *ḏd·f n·i*	1	And he said to me :
4.	*n·m in tw*	2	"Who brought thee?
5.	*n·m in tw nḏs*	3	"Who brought thee, good fellow?
6.	(70) *n·m in tw*	2 12	"Who brought thee?

11. — (2-2-3).

1.	*ir wdf*(71)*·k m ḏd n·i*	2	"If thou failest to tell me
2.	*in tw r iw pn*	2	"Him who brought thee to this island,
3.	(72)*rdi·i rḫ·k tw*	2	"I shall cause thee to know thyself,
4.	*iw·k m ss*(73)*ḫpr·t/i/ m nty n mꜣ·t/ w/·f*	4	"Thou being as ashes, having become as one who is not seen [1].
5.	*iw md*(74)*w·f* [2] *n·i*	1	He spake to me,
6.	*nn wi ḫr sḏm*(75)*st*	2	But I did not hear him :
7.	*iw·i m bꜣḥ·f* [2](76)*ḫm·n/·i/ wi*	2 15	I was in his presence and I knew not myself [3].

12. — (3-3).

1.	*ḥꜥ·n rdi·f wi*(77)*m r·f*	2	Then he placed me in his mouth,
2.	*iti·f wi r st·f*(78)*nt snḏm*	3	He carried me in his den
3.	*wꜣḥ*(79)*·f wi*	1	And he put me down . . .
4.	*nn dmi·t/w/·i*	2	I was not touched!
5.	*wḏꜣ*(80)*·kwi*	1	I who was safe -
6.	*nn iti im·i*	2 11	I was not harmed!

IV.—Sailor's story.

13. — (3-3-2).

1.	(81)*iw wp·n·f r·f r·i*	2	He opened his mouth to me,
2.	*iw·i*(82)*ḫr ḫt·i m bꜣḥ·f*	2	Whilst I was on my belly before him,
3.	(83)*ḥꜥ·n ḏd·n·f n·i*	1	And then he said to me :
	C. F.	5	

(1) Cf.  "The fiend of the flame is made into ashes (?)" Gardiner, *Leyden Hymn*, I, 22, *Ä. Z.*, 42, 17;  "the enemies of Ra are made into ashes", *ibid.*, p. 40 : VI, 6.

(2) Orig. *k*.

(3) Cf. Breasted, *Surgical Papyrus*, 325.

BIFAO 35 (1935), p. 1-40 Vladimir Vikentiev
The metrical Scheme of the «Shipwrecked Sailor» [avec 2 planches, entre les pages 10-11 et 24-25].
© IFAO 2026 BIFAO en ligne https://www.ifao.egnet.net

B. F..... 5

4. *n·m ỉn tw*..... 2 "Who brought thee?
5. *n·m ỉn tw*(84) *nḏs*..... 3 "Who brought thee, good fellow?
6. *n·m ỉn tw*..... 2 "Who brought thee -
7. *r ỉw pn*(85)*n W3ḏ-wr*..... 2 "To this island of the sea,
8. *nty gs/wy/·fy m nw*(86)*y*..... 2 16 "Whose two sides are in the flood?

14. — (3-2-3).

1. *ḥ*ᶜ*·n wšb·n·ỉ*(87)*n·f st*..... 2 Then I answered thus to him,
2. ᶜ*wy·ỉ ḫ*3*m*(88)*m b*3*ḥ·f*..... 3 Whilst my arms were bent before him,
3. *ḏd·ỉ n·f*..... 1 And I said to him :
4. (89)*ỉnk pw h*3*·kwỉ*(90) *r Bỉ*3..... 3 "It so happened that I went down to the Mine-country,
5. *m wpwt*(91)*ỉty m dpt*..... 2 "In a mission of the Sovereign, in a ship -
6. *nt*(92)*mḥ* 120 [1] *m* 3*w·s*..... 2 "Of 120 cubits in its length
7. *mḥ* 40 *m sḫw*(93)*·s*..... 2 "And 40 cubits in its width,
8. *sḳd* 120 [1] *ỉm·s*(94)*m stpw n Kmt*. 3 18 "120 sailors being in it of the best ones in Egypt.

15. — (3-2-3).

1. (95)*m*3*·sn pt*..... 2 "Whether they looked at sky,
2. *m*3*·sn t*3..... 2 "Or whether they looked at earth,
3. (96)*mk*3 *ỉb·sn r m*3(97)*w*..... 2 "Their hearts were stouter than those of lions.
4. *sr·sn ḏ*ᶜ(98)*n ỉỉt·f*..... 3 "They could foretell a storm before it came
5. *nšny n ḫprt·f*..... 2 "And a tempest before it happened.
6. (99)*w*ᶜ*-ỉm-nb mḳ*3 *ỉb·f*..... 2 "Each one of them, his heart was stouter
7. (100)*nḫt* ᶜ*·f r snw·f*..... 2 "His arm was stronger, than those of his fellow;
8. *nn*(101)*wḫ*3 *m ḫry-ỉb·sn*..... 3 18 "There was none ignorant in their midst.

16. — (3-3-2).

1. *ḏ*ᶜ(102)*pr ỉw·n m w*3*ḏ-wr*..... 2 "And lo, when the storm burst out we were in the sea,
2. (103)*tp-*ᶜ *s*3*ḥ·n t*3..... 2 "Before we reached land;
3. *f*3*t*(104)*ṯ*3*w ỉr·f whmyt /nt/ nwyt* (105)*ỉm·f nt mḥ* 8..... 4 "And whilst we sailed [2] it made a repetition of waves of 8 cubits.

C. F..... 8

[1] See above, p. 26, n. 2. — [2] See above, St. 6, 5.

BIFAO 35 (1935), p. 1-40 Vladimir Vikentiev
The metrical Scheme of the «Shipwrecked Sailor» [avec 2 planches, entre les pages 10-11 et 24-25].
© IFAO 2026 BIFAO en ligne https://www.ifao.egnet.net

B. F.....	8	
4. *ỉn ḫt ḥḥ/·f?/* (106) *n·ỉ s/y/*.....	3	"A (broken) mast, it [1] carried it to me,
5. *ʿḥ·n dpt mwt*.....	2	"But the ship perished,
6. (107)*ntyw ỉm·s n sp wʿ-ỉm*(108)*ḫr ḫw·ỉ*.....	3	"And those who were in it, none escaped except me.
7. *mḳ wỉ r gs·k*.....	2	"Behold I am in thy company,
8. (109) *ʿḥ·n ỉn·kwỉ r ỉw pn* (110) *ỉn wꜣw n wꜣḏ-wr*.....	4 22	"I who am brought to this island by a wave of the sea.

V.—Serpent's speach.

17. — (3-3).

1. /(110 2 *bis*)*ỉw wp·n·f r·ỉ r·ỉ*.....	2	/ He opened his mouth to me,
2. *ỉw·ỉ ḫr ḫt·ỉ m bꜣḥ·f*/.....	2	Whilst I was on my belly before him, / [2]
3. (111) *ḏd·ỉn·f n·ỉ*.....	1	And he said to me :
4. *m snḏ*.....	1	"Don't fear!
5. *m snḏ*(112)*nḏs*.....	2	"Don't fear, good fellow!
6. *m ỉtw ḥr·k*.....	2 10	"Don't afflict thy face!

18. — (2-1-2).

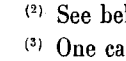
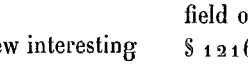
1. (113)*pḥ·n·k wỉ*.....	1	"Thou hast reached Me!
2. *mk nṯr rdỉ·n·f*(114) *ʿnḫ·k*.....	3	"Behold, God has caused thee to live :
3. *ỉn·f tw r ỉw pn n Kꜣ*.....	3	"He has brought thee to this island of the Ka [3] -
4. (115)*nn ntt nn st m ḫnw·f*.....	3	"There is nothing which is not within it;
5. (116)*ỉw·f mḥ ḫr nfrt nbt*.....	2 12	"It is full of all good things.

19. — (3-3).

1. (117)*mk tw r ỉrt ỉbd ḥr* (118) *ỉbd.*	4	"Now, thou wilt spend month after month,
2. *r kmt·k ỉbd 3* [4] (119)*m ḫnw n ỉw pn*.....	3	"Untill thou completest 3 months within this island,
C. F.....	7	

[1] See above, St. 6, 6.

[2] See below, p. 39.

[3] One can find in the *Pyr.* a few interesting parallels to the "Island of the Ka" and to other passages in our tale, as well as to the numbers discussed in this paper. Mind for ex. "the field of the Ka" (, § 563*b*) apparently similar to the "great island of the field of food" (, § 1216*a*). In the preceding paragraphs it is spoken about a journey in a boat of 770 cubits (§ 1209*a*), the slaughter of serpents (§ 1211*c*), etc.

[4] See above, p. 15.

BIFAO 35 (1935), p. 1-40 Vladimir Vikentiev
The metrical Scheme of the «Shipwrecked Sailor» [avec 2 planches, entre les pages 10-11 et 24-25].
© IFAO 2026 BIFAO en ligne https://www.ifao.egnet.net

B. F..... 7

3. *iw*(120)*dpt r ỉit m ḫnw*..... 3 "And then a ship will come from home.
4. (121)*sḳdw ỉm·s rḫ/w/·n·k*..... 2 "Sailors being in it whom thou knowest,
5. (122)*šm·k ḥnᶜ·sn r ḫnw*..... 2 "Thou wilt go home with them,
6. (123)*mwt·k m nỉwt·k*..... 2 16 "And thou wilt die in thy city.

SECOND HALF.

B. Second principal part.

IV.—Serpent's story.

20. — (2-2-2-2).

1. (124)*rśwy sḏd dpt·n·f*..... 3 "How joyful is he who relates what he had experienced,
2. *sn ḫt mr*..... 2 "When the calamity has passed!
3. (125)*sḏd·ỉ rf n·k mỉtt-ỉry*..... 2 "Let me tell thee the like thereof,
4. *ḥprw m ỉw pn*..... 2 "Which happened on this island.
5. (126) *wn·ỉ ỉm·f ḥnᶜ snw·ỉ*..... 2 "I was here with my brothers
6. *ḫrdw* (127) *m ḳ3b·sn*..... 2 "And in the midst of my children.
7. *km·n·n ḥf3w* 77 [1]..... 2 "We numbered 77 serpents,
8. *m* (128) *msw·ỉ ḥnᶜ snw·ỉ*..... 2 17 "My children and my brothers.

21. — (2-2-2-2).

1. *nn sḫ3·ỉ n·k*(129)*s3t ktt*..... 4 "I will not mention to thee a little daughter,
2. *ỉnt n.ỉ m śś3*..... 2 "Whom I have obtained (?) by (?).....
3. *ᶜḫᶜ·n sb3*(130)*ḥ3w*..... 2 "Now a star has fallen,
4. *pr·n n3 m ḫt m-ᶜ·f*..... 2 "And those went into the fire.
5. *ḥpr·n rs nn wỉ ḥnᶜ*(131)*3m-ny*.... 3 "It happened indeed that I was not with those who were consumed,
6. *nn wỉ m ḫry-ỉb·sn*..... 2 "I was not in the midst of them.
7. *ᶜḫᶜ·n·ỉ mwt.kwỉ n·sn*..... 2 "And yet I (nearly) died because of them,
8. *gm.n.ỉ*(132)*st m ḫ3yt wᶜt*..... 3 20 "When I found them in a single heap of ashes.

[1] See above, p. 15-16, 20.

BIFAO 35 (1935), p. 1-40 Vladimir Vikentiev
The metrical Scheme of the «Shipwrecked Sailor» [avec 2 planches, entre les pages 10-11 et 24-25].
© IFAO 2026 BIFAO en ligne https://www.ifao.egnet.net

22. — (2-2-2-2).

1. *ỉr ḳn n·k rwd-ỉb·k*	2	"If thy patience will be strong enough,
2. (133)*mḥ.k ḳnỉ.k m ḫrdw.k*	3	"Thou wilt fill thy embrace with thy children;
3. *sn·k*(134)*ḥmt·k*	2	"Thou wilt kiss thy wife,
4. *mỉ·k pr·k*	2	"Thou wilt see thy house.
5. *nfr st r ḫt nbt*	2	"And what is more beautiful than anything,
6. (135) *pḥ.k ḫnw*	2	"Thou wilt reach the native country;
7. *wn.k* [1] *ỉm.f /ḫnᶜ ḫrdw·k/* [2]	2	"And thou wilt live there /with thy children/
8. (136)*m ḳỉb n snw.k*	2 17	"And in the midst of thy brothers.

VII.—Sailor's gratitude.

23. — (3-2-2).

1. *wn.k rf*(137)*dmỉ.kwỉ ḫr ḫt.ỉ*	2	Now, while I was stretched on my belly,
2. *dmỉ.n·ỉ*(138)*sỉtw m bỉḥ·f*	3	I touched the ground before him
3. *ḏd.ỉ rf n.f* [3]	1	And then I said to him :
4. (139)*sḏd.ỉ bỉw.k n ỉty*	3	"I shall describe thy power to the Sovereign,
5. *dỉ.ỉ sšỉ·f*(140)*m ᶜỉ.k* [4]	3	"I will cause him to become acquainted with thy greatness.
6. (. . . 142 . . .)*sḏd·ỉ rf ḫprt /ḫr·ỉ/* . .	2	"I will then relate what happened to me,
7. (143)*ḫr·ỉ m mỉṯ.n.ỉ m bỉw.k* [5] . . .	3 17	"My sight being on what I have seen by thy will.

24. — (3-2-2).

1. *dwỉ.tw nṯr n.k*(144)*m nỉwt ḫ ft-ḫr ḳnbt tỉ r-ḏr·f*	3	"Thanks will be given to thee in the City before the officials of the Entire Land;
2. *sft·ỉ*(145)*n.k kỉw m sb-n-sḏt*	3	"I shall slaughter for thee oxen as a holocaust
3. *wšn.n.ỉ n.k*(146)*ỉpdw*	2	"And I shall wring the necks of geese for thee.
4. *dỉ.ỉ ỉnt n.k ḥᶜw*	3	"I shall cause to bring to thee ships,
5. *ỉtpw*(147)*ḫr /ᶜntiw ḫknw/ špssw nb n Kmt* [6]	5	"Loaded with *anti*, *hekenu*-spice, etc.(?) and all (other) precious things of Egypt -
6. *mỉ ỉrr·t/w/ n nṯr mrr*(148)*rmṯ*	4	"As it is usually done for a god loving men
7. *m tỉ wỉ n rḫ sw rmṯ*	4 24	"In a distant country which men do not know.

[1] Gardiner (*Grammar*, § 387, 3, p. 305) suggests that "*wn.k* might be for *wn(w)·n·k*", to what he adds the remark : "but this is uncertain".

[2] Omission at the end of the line; cf. St. 3, 2 : *šw /m/ hỉw*, St. 23, 6 : *ḫprt /ḫr·ỉ/ ḫr·ỉ*, etc., St. 34, 3 : *sḏm rk /n·ỉ/ ḫỉ tyᶜ*.

[3] Orig. *k*.

[4] See above, p. 6.

[5] Orig. *f*.

[6] See above, p. 6.

BIFAO 35 (1935), p. 1-40 Vladimir Vikentiev
The metrical Scheme of the «Shipwrecked Sailor» [avec 2 planches, entre les pages 10-11 et 24-25].
© IFAO 2026 BIFAO en ligne https://www.ifao.egnet.net

25. — (3-2-2).

1. (149)ʿḥʿ·n sbt·n·f im·i m nn ḏd·n·i	2		Then he laughed at me,
2. m nf m ib·i [1]	2		Because of what I said by ignorance,
3. (150) ḏd·f n·i	1		And he said to me :
4. n wr n·k ʿntiw	2		"Thou wouldst not have too much *anti*,
5. ḫpr·t/i/ nb sntr	3		"If thou wouldst become possessor of the incense of the temple,
6. (151) ink ist ḥḳ3 Pwnt	2		"But I who am ruler of Punt -
7. ʿntiw n·i-im sw	2	14	"*Anti*, it belongs to me.

26. — (3-2-2).

1. (152) ḥknw pf	1		"Now, that *hekenu*-spice,
2. ḏd·n·k int·f	2		"Which thou didst speak of bringing,
3. bw pw wr n iw pn	2		"It is the main thing of this island!
4. (153)ḫpr is iwd·k tw r st tn	3		"And moreover it shall happen, when thou sunderest thyself from this place,
5. /r šm r ḫnw/	2		/"In order to go home,/ [2]
6. n sp (154)m3·k iw pn	3		"Never shalt thou be able to see this island (again),
7. ḫpr m nwy	2	15	"It having become flood.

VIII. — Arrival of the ship.

27. — (2-2-2).

1. ʿḥʿ·n dpt tf (155)ỉit	2		Then that ship arrived,
2. mỉ srt·n·f ḫnt	2		As he had foretold beforehand.
3. ʿḥʿ·n·i šm·kwi(156)rdỉ·n/i/ wỉ ḥr ḫt ḳ3	4		Then having gone /to the shore/ I put myself on a high tree
4. sḏm·n·i ntyw m ḫnw·s	2		And I recognized those who were within it.
5. (157)ʿḥʿ·n šm·kwi r smỉt st	2		Then I went to report it,
6. gm·n·i sw rḫ st	2	14	But I found that he already knew it.

28. — (3-3).

1. (158)ʿḥʿ·n ḏd·n·f n·i	1		Then he said to me :
2. snb·t/i/	1		"Come safely!
3. snb·t/i/ nḏs r pr·k	3		"Come safely, good fellow, to thy house!
C. F.	5		

[1] Orig. *m ib·f*. — [2] See above, p. 6.

BIFAO 35 (1935), p. 1-40 Vladimir Vikentiev
The metrical Scheme of the «Shipwrecked Sailor» [avec 2 planches, entre les pages 10-11 et 24-25].
© IFAO 2026 BIFAO en ligne https://www.ifao.egnet.net

B. F..... 5

4. *mꜣ·k*(159)*ḫrdw·k*..... 2 "See thy children
5. *ỉmỉ rn·ỉ nfr m nỉwt·k*..... 3 "And cause my name be good in thy city.
6. *mk ḫrt·ỉ*(160)*pw ỉm·k*..... 2 12 "Behold, that is my due from thee!

29. — (2-2-2).

1. (161) *ʿḥʿ·n rdỉ·n/·ỉ/ wỉ ḥr ḫt·ỉ*.... 2 Then I placed myself on my belly,
2. *ʿwy·ỉ ḫꜣm m bꜣḥ·f*..... 3 My arms being bent before him.
3. (162) *ʿḥʿ·n rdỉ·n·f n·ỉ sbwt m ʿntyw ḫknw*...[1] (165...) *špssw nb nfr*..... 4 Then he gave me bales of *anti*, *hekenu*-spice, etc. and all (other) good things,
4. (166) *ʿḥʿ·n ỉtp·n·ỉ st r dpt tn*.... 2 And then I loaded them into the ship.
5. *ḫpr·n rdỉt/·ỉ/ wỉ ḥr ḫt·ỉ*..... 2 Afterwards I placed myself on my belly
6. (167) *r dwꜣ ntr n·f*..... 2 15 In order to thank him.

30. — (3-3).

1. *ʿḥʿ·n ḏd.n·f n·ỉ*..... 1 Then he said to me :
2. *mk tw r spr r ḫnw*(168)*n ỉbd* 2...[2]..... 4 "Behold, thou wilt reach the native country within 2 months
3. *rnpy·k*(169)*m ḫnw ḳrst·k*..... 2 "And thou wilt flourish within thy burial place.
4. *ʿḥʿ·n ḥꜣ·kwỉ r mryt*(170)*m ḥꜣw dpt tn* 2 "Then I descended to the shore near this ship;
5. *ʿḥʿ·n·ỉ ḥr ỉꜣš n mšʿ*(171)*nty m dpt tn* 2 Then I called to the sailors who were in this ship
6. *rdỉ·n·ỉ ḫknw ḥr mryt n nb n iw pn*...[3]..... 5 16 And I gave praise on the shore to the lord of this island.

IX.—Return.

31. — (3).

1. (172...)*nʿt-pw-ỉr·n·n m ḫd*(173)*r ḫnw n ỉty*..... 4 When we went to the north to the residence of the Sovereign,
2. *spr·n·n r ḫnw*...[4]..... 2 We reached home,
3. (174)*mỉ ḏdt·n·f nbt*..... 2 8 Exactly as he said.

[1] A few more gifts enumerated : *ỉwdnb* (163)*ḫsꜣyt tišps šꜣʿs msdmt sdw*(164)*nw mʿm mrrỉwt ʿꜣt nt snṯr nḏhỉwt*(165)*nt ꜣbw ṯsmw gfꜣw kyw;* see above, p. 12.

[2] *mḥ·k ḳnỉ·k m ḫrdw·k* is eliminated by me; see above, p. 7.

[3] *ntyw ỉm·s r mỉtt-ỉry* eliminated by me; see above, p. 7-8.

[4] The adverbial phrase *ḥr ỉbd* 2 is cancelled; see above, p. 15.

BIFAO 35 (1935), p. 1-40 Vladimir Vikentiev
The metrical Scheme of the «Shipwrecked Sailor» [avec 2 planches, entre les pages 10-11 et 24-25].
© IFAO 2026 BIFAO en ligne https://www.ifao.egnet.net

32. — (3).

1. *ḫ^{c}.n ḳ.kwi ḥr ity*	2		Then I entered in before the Sovereign
2. (175)*ms.n.i n.f inw pn*	2		And I brought to him these gifts,
3. *in.n.i m ḫnw n iw pn*	2	6	Which I brought from within this island.

33. — (3).

1. (176) *ḫ^{c}.n dwꜣ.n.f ntr n.i ḫft-ḥr ḳnbt tꜣ r-ḏr.f*	2		Then he thanked me before the officials of the Entire Land;
2. (177) *ḫ^{c}.n rdi.kwi r šmsw*	2		Then I was promoted henchman
3. (178)*sꜣḥ.kwi m*(179)*tpw.f*	2	6	And I was rewarded with his serfs.

X. — Conclusion.

34. — (2-2).

1. *mꜣ wi r*(180)*-sꜣ sꜣḥ.i tꜣ*	3		Look at me, after I have reached land
2. *r-sꜣ*(181)*mꜣ.i dpt.n.i*	2		And after I have seen what I have experienced.
3. *sḏm rk /n.i/*(182)*ḥꜣty-^{c}*	2		Hearken thou to me, O prince!
4. *mk nfr sḏm n rmṯ*	3	10	Behold, it is good for men to hearken.

35. — (2-2).

1. (183) *ḫ^{c}.n ḏd.n.f n.i*	1		Then he said to me :
2. *m iri ikr*(184)*ḫnms*	3		"Don't be clever, O friend!
3. *in m rdit mw*(185)*n ꜥpd ḥḏ-tꜣ*	4		"Is it not as giving water to a duck at daybreak
4. *n sft.f*(186)*dwꜣ*	2	10	"And slaughtering it in the morning?

Final formula.

36. — (2-2).

1. *iw.f pw ḥꜣt.f*(187)*r ph.fy*	3		Finished, from beginning till end,
2. *mi gmyt m sš*	2		As it was found in writing,
3. (188)*/m/ sš sš ikr n ḏbꜥw.f*	4		Written by the scribe, excellent with his fingers,
4. (189) *ꜥImny sꜣ ꜥImn-*$^{[1]}$ *ꜥ-w-s*	3	12	Ameni's son, Amen-a[1], living and prosperous.

[1] ꜥ>ω, however see Gardiner's *Grammar*, p. 8, n. 1.

BIFAO 35 (1935), p. 1-40 Vladimir Vikentiev
The metrical Scheme of the «Shipwrecked Sailor» [avec 2 planches, entre les pages 10-11 et 24-25].
© IFAO 2026 BIFAO en ligne https://www.ifao.egnet.net

7.—GENERAL NOTES.

General remark.—The *rubrum* has nothing to do with the metrical scheme.

Title-line.—If we add the phrase *ḏd·in šmsw ỉḳr* to the next line (St. 1, 1), we shall obtain four accents. This is not impossible, but two lines with two stresses each are more probable. Moreover, in my opinion, the phrase refers not to what the sailor says to the prince, but to the whole story. The sentence *ʿḥ·n ḏd·n·ỉ n·f·* or the like, before St. 1, 1, has been dispensed with, the same as before St. 34, 1.

1, 1. *Wḏ; ỉb·k* seems to have one accent, both as verbal predicate + nominal subject and as a common compound.

1, 2-3. *Šsp ḫrpw* and *ḫw mnỉt* are each to be taken as impersonal verb + object, since otherwise they would have had but one accent each.

2, 1-2. Two lines; see Dévaud, *op. cit.*, p. 191.

2, 3-4. Alliterations, generally very scarce in our tale.

2, 5-6. Prolepse (5-subject and 6-object), to be found many times in the tale (St. 6, 8; 9, 4; 15, 6; 16, 4, 6, etc.).

3, 1. A similar beginning as in St. 1.

3, 7. This line, being an almost textual repetition of 3, 5, may have its reason only for the completion of the required number of lines.

4, 1-2, 3-4, 5-6. Three distichs. The same Dévaud, *op. cit.*, p. 192.

5, 1-2. Two *sḏm·kwỉ*-forms in consecutive lines look strange and are never to be found elsewhere in the tale. We would rather expect here the succession *sḏm·kwỉ* (or still better *ʿḥ·n·ỉ sḏm·kwỉ*) . . . . *sḏm·n·ỉ*. Cf. St. 7, 1-2, 27, 3 and 5-6; 32, 1-2.

5, 3-4. Transposition of indirect genitive to a new line; cf. *Leyden Hymn to Amon*, I, 17 : *ỉn W; st ỉn·st pḥwy | n ḥḥ n ḏt*, etc.

5, 4. The same Dévaud, *op. cit.*, p. 193.

5, 5 sqq. To be compared with St. 19, 4. In the former *sḳd . . . ỉm·s* is a prolepse of the possessive suffixe in *mk; ỉb·sn* : "the sailors . . . being in it . . . . . their hearts were . . .". In the latter it is a prolepse of the indirect

BIFAO 35 (1935), p. 1-40 Vladimir Vikentiev
The metrical Scheme of the «Shipwrecked Sailor» [avec 2 planches, entre les pages 10-11 et 24-25].
© IFAO 2026 BIFAO en ligne https://www.ifao.egnet.net

complement in *šm·k ḥnᶜ·sn* : "sailors being in it..... thou wilt go home with them".

5, 6-7. Two intercalated sentences.

7, 1-6. A set of six long lines (4-5 stresses), not to be found elsewhere in the tale. It is doubtful whether this were intentional. See too p. 12.

7, 3. *kꜣp n ḫt* seems to have had one stress.

7, 5. *dꜣb ỉꜣrrt* may have one stress, as a very common combination, equal to a compound.

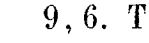
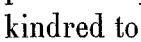
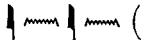
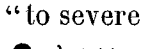
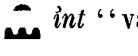
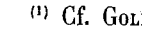
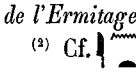
7, 5-7. Three parallel sentences, subordinated to *gm·n·ỉ*.

7, 6. Max Müller (*Liebespoesie*, p. 12) with a certain astonishment points out to the fact that the preposition *mỉ* seems to be accentuated. I doubt if the same were here and elsewhere in the tale.

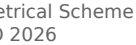
7, 8. *nn ntt* and *nn st* are seemingly both I-acc. predicate + subject; cf. Gardiner, *Grammar*, § 104.

8, 1. After the copious list of products, given in the preceding stanza, and especially after the statement of St. 7, 8, the sentence *ḥᶜ·n ssꜣ·n/·ỉ/ wỉ* may be understood as emphatical; "Then I sated myself!" forming a line by itself. But it is more safe to take it as ordinary narration and to put after it the first half of the next sentence. Line 3 will then begin with an indirect genitive, as in St. 5, 3-4.

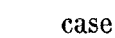
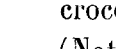
8, 3-4. *šdt·ỉ dꜣ sḫpr·n·ỉ ḫt | ỉr·n·ỉ sb-n-sḏt n nṯrw*. Three sentences in two lines, to be compared with St. 5, 6-8, where we find three sentences in three lines. Both arrangements are possible. See Lansing, 1, 8-2, 1; 2, 9-3, 1; 2, 5-6 (two lines).

9, 6. The word  *ỉn/wy/* was translated "eyebrows" (Gardiner), "Augenbrauen" (Erman), "bifurcated tongue" (Golénischeff), "ein doppelter Körperteil der Schlange" (Erman-Grapow). The stem *ỉn* seems to be kindred to that of  "to severe, to cut"[1]. This we find in the words :  (*Pyr.* 678 *c*),  (*Pyr.* 218 *c*, 1786 *a*),  (*Pyr.* 214 *a*, 222 *a*) "to severe, to cut",  *ỉn* and  *ỉnỉnt* "knife" (both *Greek*); *ỉnt* "valley"[2]. Compare also the *m*-derivatives : the word *mnty*

[1] Cf. Golénischeff, *Les papyrus hiératiques de l'Ermitage Impérial*, p. 29.

[2] Cf. "serpent's hole" (*Pyr.*, 1271 *c*), cf. Erman, *Ostraca*, *Ä. Z.*, 38, 20 : ; Lange, *Der Mag. Pap. Harris*, V, 10 : .

BIFAO 35 (1935), p. 1-40 Vladimir Vikentiev
The metrical Scheme of the «Shipwrecked Sailor» [avec 2 planches, entre les pages 10-11 et 24-25].
© IFAO 2026 BIFAO en ligne https://www.ifao.egnet.net

(*Wörterb. der äg. Spr.*, II, 69) "the two ranges of mountains (of the Nile-valley)" and the syllabical sign  *mn*. The most suggestive word in our case seems to be  *int* "valley" (lit. "cut"). Note that the front part of the cobra is divided in two sections ("breast-plates")[1]. These are prominent and there is a cavity between them. When reproduced the two breast-plates are frequently made of lapis-lazuli[2]. The hair-determinative  may be due to the fact that the scales of the serpent, as well as the plates of the crocodile (cf. *sbk wꜣḏ šwt* (*Pyr.* 507 *b*) were considered to be their "feathers". (Note the writing  with the hair-determinative.)

9, 7. I accept Gardiner's suggestion for *ʿrk* being an adjective ("wise", or I should prefer "perfect"), since the word "tail" (Golénischeff) would be in proper place after 9, 2 and not here[3], where it it evidently spoken about the magnificance of the serpent, as the conclusive line of the tiercet 9, 5-7.

10, 3 and all similar sentences (St. 13, 3; 14, 3; 17, 3, etc.) can be easily transformed into phrases with two stresses by adding to them the dependent pronoun *st*. This is actually written once (St. 14, 1) and we may suppose that in those cases when it is omitted, there was a certain pause. Thus we may treat such lines practically equal to lines with two stresses.

11, 2. Transposition of object to a new line, cf. *Lansing*, 5, 7 : . . . *ntf ḥsb | nꜣ bꜣkw* . . .

11, 6. Max Pieper (*Neferhotep*, p. 72) supposes *nn* to be accented, as the emphatical form of negation.

12, 4-5. Sentences with two accents each; cf. St. 11, 6.

13, 7-8. Apparently the same division as Dévaud, *op. cit.*, p. 197. These two lines are added (cf. St. 10) in order to complete the stanza to the required number of *eight* lines.

14, 3. *St* "des Metrums wegen verwendet", as Junker explains a similar case (*sw*)[4]. Consequently the line has two stresses.

(1) "It looks as if it were cut in two by a knife". An oral remark to me of Dr. L. Keimer who also seems to have meditated on the possibility of such an interpretation of the word *inwy*.

(2) In a few cases in M. E. and generally in XVIII[th] dyn. See Ewers, *Staat aus Stein*, I, p. 201.

(3) Cf. Erman, *Ä. Z.*, 43, 10-11.

(4) *Ä. Z.*, 43, 110.

BIFAO 35 (1935), p. 1-40 Vladimir Vikentiev
The metrical Scheme of the «Shipwrecked Sailor» [avec 2 planches, entre les pages 10-11 et 24-25].
© IFAO 2026 BIFAO en ligne https://www.ifao.egnet.net

14, 5. Transposition of the indirect complement to a new line; cf. *Lansing*, 13 *b* 7 : *mntk ḫpt-wḏ;t n Mwt nbt pt | m hrw tpy n ḥn.*

15, 6-8. Lines 6-8 are added (cf. St. 6) in order to complete the required number of eight lines.

16, 7-8. Two lines are added (cf. St. 6) for the same reason as in St. 13, 7-8 and 15, 6-8.

17, 1-2. I restore here, according to the scheme, two lines, which filled two complete columns, evidently jumped over by the scribe.

18, 1. *ph·n·k wi.* See above, p. 14. Metrically it would be possible to put after it *mk ntr* from the next line (prolepse of the subject, cf. *Lansing*, 3, 10 : .... *sšww | sw ṯi ḫntš(?)-ib·k*) and thus to obtain a net 2-acc. line. Only *mk* in our tale always stays at the head of the line (cf. St. 1, 2; 3, 5; 16, 7, etc.).

20, 2. *ḫt mr* "something painful", see Gardiner, *Grammar*, § 92, 2.

20, 6, ...*ḥrdw, m kꜣb·sn.* Transposition of one of a few indirect complements to a new line is common. See *Lansing*, 5, 5-6 : *iwf ꜣtp m tꜣ dbt n nꜣ sḥrw | tꜣyf dꜣḏw n swrỉ | nꜣyf ỉnrw n dmw.* The construction of the line 6 is unusual. We would expect here *m kꜣb n ḥrdw·ỉ*, like in St. 22, 8. *Ḥrdw* is used in anticipation and the possessive suffix *sn* is placed as an apposition after it. The reason for that lies in the metrum, two stresses being required.

24, 2-3. The same division, Dévaud, *op. cit.*, p. 200.

24, 7. Transposition of indirect complement to the next line, see St. 14, 5.

24, 6-7. The same, Dévaud, *op. cit.*, p. 201 1/2.

25, 4-7. The same Dévaud, *op. cit.*, p. 202.

26, 7. Transposition of a qualificative participle to a new line; see *Lansing*, 13 *b* 5 : *mntk stnỉ ʿwy ḥry ḫsw | ỉr* (part.) *ḳbḥ . . . snti | nỉs ḫknw, Leyden Hymn*, II, 24-25 : *mꜣꜣ·sn sw wsr m ḫʿw·f | ʿpr m ḳn nḫt*, etc.

28, 1-2. Emphatic sentence, see p. 13.

29, 1-2. Is it an interpolation? If so, the enumeration of gifts ought to be arranged into three lines, as in St. 7, 5-7. But here we do not have the adverb *ỉm* repeated in each line and the enumeration is of the same kind as in Il. 140-1.

29, 2. Transposition of indirect complement; see St. 24, 7.

BIFAO 35 (1935), p. 1-40 Vladimir Vikentiev
The metrical Scheme of the «Shipwrecked Sailor» [avec 2 planches, entre les pages 10-11 et 24-25].
© IFAO 2026 BIFAO en ligne https://www.ifao.egnet.net

29, 5-6. *rdit/·i/ wi ḥr ḫt·i,* to be rendered as a main clause. Cf. Gardiner, *Grammar,* § 406.

31, 3. *Nbt* used as object and therefore accentuated.

35, 4. Transposition of indirect genitive; cf. St. 5, 3-4.

Final formula. Sentences arranged into four lines; cf. Lange, *Der Mag. Pap. Harris,* I, 6-7 : *iry·f n·f imy-pr,* etc.; cf. Dévaud, *op. cit.,* p. 209.

V. Vikentiev.

TABLE OF CONTENTS.

	Pages.
1. — Preface	1
2. — Metrical composition	3
3. — Notes on accentuation	11
4. — Correlation of numbers	14
5. — Origin of the numerical scheme	21
6. — Text of the "Shipwrecked Sailor" metrically arranged, transliterated and translated	24
7. — General notes	36
Plate I. — Fig. 1-4 *facing*	10
— II. — Metrical scheme of the "Shipwrecked Sailor" in tabular arrangement *facing*	24

BIFAO 35 (1935), p. 1-40 Vladimir Vikentiev
The metrical Scheme of the «Shipwrecked Sailor» [avec 2 planches, entre les pages 10-11 et 24-25].
© IFAO 2026 BIFAO en ligne https://www.ifao.egnet.net