

A Brief Reflection on the Two Terms d^3dw and w^3hy

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ملخص:

The aim of this paper is to reflect on two terms indicting halls within the Ancient Egyptian palace¹ architecture, namely *d3dw* and *w3hy*. This will be followed by discussion and analysis.

First: The *d3dw*

The *d3dw* is a term usually translated as ‘audience-hall’. In Old Kingdom texts, this term occurred in the Stela of *Wt3*, who was a leather worker of the king.² Also a false door³ presented to *Hwfw-nh*, the Overseer of Singers of the Great House and Overseer of Flutists, bears an inscription emphasising the fact that this false door was made for him by the order of the king and under his supervision. The inscription on the southern post reads: ‘made beside the king himself⁴ upon the *pg3* of the *d3dw*, while His Majesty, looked daily in the course of every day’.⁵ On the northern post, the text reads: ‘His Majesty did this for him in relation to his state of *im3h* before His Majesty, while he was alive on his feet’.

The *d3dw* is also mentioned in the reign of Sahure on the false door of *Ny-nh-shmt* from Saqqara, Cairo 1482,⁶ which was given to him by the king. The speech reads:⁷

‘The chief physician, *Ny-nh-shmt* spoke before His Majesty: “May this your ka, beloved of Re, command that there be given to me a false door of stone for my tomb”. His Majesty caused that there be brought for him two false doors from Tura (*R3-3w*) of stone, that they be laid in the *d3dw* of the house (called) ‘Sahure-shines-with-crowns’, and that two ‘great chiefs of craftsmen’ and a workshop of craftsmen be assigned on them. The work on them was done beside the king himself. The stonework happened every day. There was an inspection of that which was done on them in the *stp-s3* daily. His Majesty had painting-materials put on them and had them painted in blue’.⁸

The *d3dw*, then, is referred to as part of a place called *h3 wrrt S3hwR3* ‘Sahure-shines or appears with crowns’.⁹ Junker argued this to be the name of the city residence.¹⁰

The *d3dw* is also mentioned in the building inscription of Senwosret I, called the Berlin Leather Roll (P.Berlin 3029).¹¹ The king calls for the assembly of his courtiers, in a hall, to hear him express his desire to found a temple. There happens the appearance of the king before his courtiers. The text reads:¹²

‘Year 3, third month of the inundation, day 8, under the Majesty of the King of Upper and Lower Egypt, Kheperkare, the son of Re, Senwosret I, the justified, may he live forever and ever. The king appeared in the double crown; a sitting took place in the *d3dw*, a consultation with his followers, the friends of the palace, L.P.H, and the officials of the private apartment. Commands at their hearing, a consultation for their instruction’.¹³

Also, a granite portal, consisting of two jambs and a lintel, called *d3d3w h3 Imn-m-h3t* was found at Ezbet Halmi (Tell Qirqafa). The inscription on the stone indicates that Amenemhat I constructed this building and later on, Senowsert III renewed it.¹⁴ A fragment belonging to this building reads: ‘the doorway, which belongs to the audience-hall of the palace of Amenemhat (I)’. Szafranski translated the statement in this way on the basis that he accepted the meaning of *d3d3w* as ‘audience hall’.¹⁵

The word *d3dw* also appeared in the New Kingdom in the stela of Ahomse I and Tetisheri which records the king’s determination to erect further mortuary buildings for his grandmother, queen Tetisheri. The text reads:¹⁶


‘Now, it came to pass that his Majesty sat in the *d3dw* the King of Upper and Lower Egypt, Nebpehtire, son of Re, Ahmose I given life, while the hereditary princess, great in favour, king’s daughter,

king's sister, great divine consort, king's wife, Ahmose Nefertiti, who lives, was with his Majesty'.¹⁷

In year nine Queen Hatshepsut met her courtiers to discuss the preparations and purposes of the expedition to Punt. The scene shows the queen sitting on a throne within a kiosk; she is wearing the *3tf* crown, and is holding the *hq3* sceptre in one hand and a long stick in the other.¹⁸ In front of her is a representation of three men. The text reads:¹⁹

'Year 9: a sitting happened in the *d3dw*. The king appeared in the *Atef* crown on the great throne of white gold, inside the special apartments (*dsrw*) of his *h*-palace. Ushering in officials and the courtiers of the *stp-s3*, in order to listen to the conduct of the command'.

Discussion

The word *d3dw* has a determinative  that represents a columned hall. Betro argues that 'the shape of the columns, with a tenon on top fixed to the room's covering, suggests that at first the structure must have been light, a sort of pavilion with wooden columns'.²⁰ In contrast, Uphill describes it as a columned granite hall.²¹ Faulkner and Meeks translate the term as 'audience hall'.²² Erman and Grapow describe it as a hall for the king to sit in, which could be a room in a temple.²³ Ward and others suggest that it is 'the pavilion of a temple'.²⁴ This room could also be located inside a palace, however, as a text describing the royal audience of queen Hatshepsut mentions the *d3dw* as being *m-hnw dsrw nw h.f* 'inside the special apartments of his *h*'. Berlev argues that it is difficult to determine the exact location of the room within the palace.²⁵ In the depiction of the promotion of the vizier *Wsr* the text reads: *hpr swt hmsit nswt m [d3dw n] imy-wrt nsw-bity (Mn-hpr-R) di nh* 'Happened the sitting of the king in [the *d3dw* of] the west, King of Upper and Lower Egypt Menkhepera, given life'.²⁶ In the coronation text of Hatshepsut, the king

Thutmose I crown his daughter and put her in his place. This takes place in the *d3dw*, which is situated in the west.²⁷ The palaces' architectural plans reveal that there was more than one throne room, giving the possibility that there was also more than one audience hall. Chaban argues, simply on the basis of Hatshepsut's text, that the *d3dw* was on the right side of the palace.²⁸ Also, Junker describes it as a hall of a palace or residence.²⁹ Kees argues that it was a sort of a throne, or a council hall, which belonged to a palace.³⁰

In Old Kingdom texts, the term *d3dw* appears three times. In the inscription of *Wt3* the chief royal leather worker, the *d3dw* seems to be a place of business for everyday work. *Wt3* emphasises the fact that he produces leatherwork 'like which was commanded' by the king.³¹ In *Ny-nh-shmt*'s text, the work on the false doors was done in the presence of the king, and watched in the course of every day. In *Hwfw-nh*'s text, the work was carried out and watched every day in the *pg3* of the *d3dw*.

It appears, therefore, that a special and daily business took place in the presence of the king in the *d3dw*. In the third text it is mentioned that this sort of business took place in the *pg3* of the *d3dw*. The root *pg3* means something like 'open', which is translated as 'open', 'entrance of a building'³² or 'opening of a building or a valley'.³³ The term here has the house determinative, which might allude to an open place in the *d3dw* or the entrance to the *d3dw*. It could be the place for workmen who, following the orders of the king, produced special pieces of work. In this way, whenever the king left and entered the *d3dw* he must have passed by them.

In the Middle and New Kingdom texts, the *d3dw* hall played different roles. The columned hall *d3dw* acted, for example, as reception area for councils and similar occasions in which possibly a great number of people participated. At the same time, the king

and queen were able to sit and hold an intimate conversation in this hall.³⁴ Also the vizier *Wsr*'s ceremony for his appointment was in the *d3dw*.

There may have been more than one possible function of the *d3dw*. In the Old Kingdom, its initial use may have been as a work centre, attached to the royal residence, in which certain kinds of royal business took place, as well as a daily audience with the king. During the Middle and New Kingdoms the *d3dw* seems to have been a room/hall of appearances as well as a room/hall of audience. It was described as a 'place of privacy', and it was 'inside the palace', where a sitting takes place in front of a special class of people comprising; *smrw nw stp-s3* 'companions of the palace', *srw st wꜣt* 'officials of the private apartment', and sometimes members of the royal family. Its function had changed to be only a sitting audience hall of the king for talk, advice and counsel. Another possibility is that the *d3dw* could also have been a great columned hall in which more than one royal activity could take place, including craft-work activities and audiences, especially since the term *d3dw* is of a plural construction,³⁵ indicating more than one room or corner within the *d3dw* hall. Junker suggests that it opened onto a courtyard or to an area enclosed by walls.³⁶ There is no doubt that its main role, which had not changed since the Old Kingdom, was as a place of interaction between the king and his public.

There are also examples of titles, which are associated with the term *d3dw*; for instance, the title *hry ihw hnw p3 d3dw n Rꜣmsw mry Imn* 'Overseer of the Stable of the Residence of the Hall of Audience of Ramessesmeryamen' was found in *Hwy*'s graffiti on the military road leading from Aswan to Philae.³⁷ This supports Janosi's³⁸ argument that the *d3dw* was some sort of an administrative building which might have been a part of the palace.

Ward mentions another title, *iry-ꜣt n d3dw* 'hall-keeper of the audience hall *d3dw*'.³⁹ Quirke⁴⁰ notes that at least four officials from the Middle Kingdom bear the title *iry ꜣt n d3d3wy n ꜣh* 'Keeper of the Chamber of the *d3d3wy* of the Palace', and these men are thought to have been palace officials.⁴¹ He also classifies the more general palace title *iry-ꜣt*, 'Keeper of the Chamber',⁴² between two groups of regular titles, namely those of Treasury and those in the Organisation of Labour.

Second: The *w3hy*


The term *w3hy* first appears in Middle-Kingdom texts.⁴³ In the Westcar Papyrus, the king proceeded to 'the *w3hy* of the great house' to meet *Ddi*. This implies that there was a special place, room or hall where the king met his subjects, inside one of the apartments of the great house, called the *w3hy*.⁴⁴ In the story of Sinuhe, the courtiers usher Sinuhe into the *w3hy* to have an audience with the king.⁴⁵ On the basis of Sinuhe's text, Stadelmann concludes that in the Middle Kingdom this hall in the palaces seems to have had a *wmt* portal with the king's sphinxes in front of it.⁴⁶ Opposite the entrance, there was the throne of the king where walls are shown covered with white gold. Berlev states that Sinuhe was probably passing through the *d3dw* hall on his way to the inner apartments of the palace.⁴⁷ Kuhlmann translates the same text as if Sinuhe was standing in the corridor of a hall that led to another hall in which the king was enthroned. He supposes that the two halls were on the same axis.⁴⁸

In orders given to the vizier *Rh-mi-Rꜣ* read: 'Regulations presented to the vizier *Rh-mi-rꜣ*. Introduction of the council into the *w3h* hall of the Great House'.⁴⁹ Here the council is introduced into the *w3hy* hall⁵⁰ of the great house, which might imply it was another hall for royal audiences.

Discussion

Does this term ever actually refer to a ‘columned forecourt’ or a great hall where an audience takes place? Faulkner⁵¹ translates this term as a ‘columned forecourt’, whereas Meeks gave it the term ‘porticoed-hall’.⁵² Stadelmann⁵³ translates it as ‘flood hall’, due to the decoration showing plants on the pillars carrying the ceiling of the hall. Betro translates it as ‘atrium of the flood’, due to a kind of papyrus or lotus shape of columns, which was raising the ceiling. She also gives a description of the room for audiences, as it would have been in the Twelfth Dynasty, based on the autobiography of Sinuhe. She noted that it was ‘preceded by a wide portal with niches, in front of which were enthroned stone sphinxes in the king’s likeness. In a niche and under a canopy entirely covered with electrum..... was the throne’.⁵⁴ Her description is supported by the plans of the palaces of the kings of the New Kingdom where an equivalent sort of room is depicted.⁵⁵ Borchardt suggested that some of the motifs, together with the plant columns that rose from them, represented the inundated Egyptian landscape and this was indeed perhaps one aspect of them, and this explains why, despite being audience-halls, they were called ‘Inundation halls’.⁵⁶ Quirke argues that the *w3hy* was an audience chamber where the outer and inner sectors of the main palace building met.⁵⁷

Matching this information with the architectural plans of the palaces⁵⁸, there are three possibilities for the location of the audience hall in the Malkata palace. It could have been the large court (F), since the throne base was ornamented with captives and the nine bows motif. It could be the small room (E), since the throne was also decorated with bound prisoners and representations of the nine bows. The central hall (H) is another possibility. This lies in the south of the palace area. The two rows of wooden columns ornamented with lotus-bud are supported by sixteen

column bases, and could be akin to those of the determinative of the term *w3hy* .⁵⁹ This central hall is decorated with a dado which runs round its walls. A depiction of a seated king on a throne is painted on the southern wall (fig.31).⁶⁰ This might shed some light on the function of this room.

In Merenptah’s palace at Memphis, the throne room lies to the south. Its decoration reveals that the dais was decorated with bound prisoners and the names and titles of the king. The columns are ornamented with depictions of the king killing enemies and making offerings to Ptah. The ceiling was supported by six columns, which suggests its function to have been an audience hall (room).⁶¹

In both of these palaces, the throne room was situated in the south section. A similar type of room, also with plant pillars, can be found in the New-Kingdom palaces at Ramesses III of Medinet-Habu, and also the palaces at El Amarna. The floors are painted with pools, plants, and trees, which stand in water, and also with scenes of fish. This is a standard motif that decorated the audience halls of many palaces.⁶²

It seems that this hall also had its own staff. One Middle Kingdom stela of Sikhentkhet⁶³ records the title *iry-ṯ n w3hy*, which Ward⁶⁴ translates as Hall Keeper of the Columned Forecourt. Another stela of Špss, governor of the inner palace, and his family, includes the record of the title *iry-ṯ n w3hy*,⁶⁵ which Ward⁶⁶ translates as Door Keeper of the audience hall.

It can therefore be concluded that both *d3dw* and *w3hy* are two halls/rooms in which audiences took place. These rooms were probably ‘segregated’ in order to supply them with more privacy and holiness.

Notes

- 1 * I am thankful to Dr. C. Eyre, Professor at Liverpool University, for his suggestions and comments on this paper. I am also indebted to my colleagues at Alexandria, Qatar, Liverpool & Helwan Universities. My gratitude is towards Dr. Ahmed Mansour, Acting Director Calligraphy Center, Bibliotheca Alexandrina. I value the benefit of the repeated discussions with Dr. Khaled Daoud (Oxford and Qatar Universities).
- Palace is simply the term for buildings associated with the king: the king's place of function and living. pr-nswt literally means 'House of the King of Upper Egypt'. For discussion of palace terms see Doxey, D. M. *Egyptian Non-Royal Epithets in the Middle Kingdom: A Social and Historical Analysis* (Leiden, 1998), 121-124; cf. Golet, O. 'The term stp-s3 in the Old Kingdom and its later development', *JARCE* 23 (1986), 85-98.
- 2 *Urk* I, 22; *Urk* I, 14; Junker, H. *Weta und das Lederkunsth Handwerk im Alten Reich*. SÖAW 231/1. (Vienna, 1957), 5-33.
- 3 PM III, 129.
- 4 The royal sealing of documents was introduced during the Fifth Dynasty. The document, issued by Shepses-kaf, identifies the context of the document with the words irw r-gs nswt Ds.f 'made in the personal presence of the king'. Goedicke, H. 'Diplomatic studies in the Old Kingdom', *JARCE* 3 (1964), 35; cf *Urk* I, 160.
- 5 Reisner, G. *A History of the Giza Necropolis*. 2 vols. (Cambridge, 1942-1955), G 4520.
- 6 Borchardt, L. *Denkmäler des Alten Reiches (Ausser den Statuen) im Museum von Kairo* (Le Caire, 1964), 172.
- 7 *Urk* I, 38, 1-4.
- 8 Translation after Breasted, J. H. *Ancient Records of Egypt: Historical Documents from the Earliest Times to the Persian Conquest* I (Chicago, 1906), 108-109.
- 9 *Urk* I, 38.
- 10 Junker, *Weta und das Lederkunsth Handwerk*, 29.
- 11 The original text was carved on a stela or a wall of the temple of Atum at Heliopolis. The version that has survived is a hieratic copy on a Leather Roll made by an Eighteenth Dynasty scribe.
- 12 Buck, A. de. 'The building inscription of the Berlin leather roll', *Studia Aegyptiaca* I (1938), 48; Stern, L. 'Urkunde über den Bau des Sonnentempels zu On', *ZÄS* 12 (1874), 85-96; Parkinson, *Voices from Ancient Egypt: An Anthology of Middle Kingdom Writings* (London, 1991), 40-43.
- 13 Translation following de Buck, *Studia Aegyptiaca* I (1938), 49, 1-4 and Parkinson, *Voices from Ancient Egypt*, 40.
- 14 Habachi, L. 'Khata'na Qantir: Importance', *ASAE* 52 (1954), 448-458, pl. II-IV; Szafranski, in *Egypt and the Levant* 8 (2000), 101.
- 15 Szafranski, in *Egypt and the Levant* 8 (2000), 104-105.
- 16 Gardiner, A. H. *Abydos III* in E. R. Ayrton, C. T. Currelly, A. E. P. Weigall (eds.) (London, 1904), pl. LII
- 17 Breasted, *Ancient Records* II, 15.
- 18 Naville, E. 'Trois inscriptions de la reine Hatshepsout', *RT* 18 (1896), 103 pl. III.
- 19 *Urk* IV, 349, 9-14.
- 20 Betro, M. *Hieroglyphics: The Writings of Ancient Egypt* (London, 1996), 192.
- 21 Uphill, E. P. 'The Per Aten at Amarna', *JNES* 29 (1970), 154-166.
- 22 *CDME*, 317; Meeks, D. *Année Lexicographique* II (Paris, 1978), 438.
- 23 *Wb* V, 527, 12-14.
- 24 Ward, W. *Index of Egyptian Administrative and Religious Titles of the Middle Kingdom* (Beirut, 1982), 61 no. 498; Satzinger, H. *Stelen des Mittleren Reiches einschließlich der I. und II. Zwischenzeit* (Mainz, 1989) 68; Adam, S. 'Report on excavation of the department of Antiquities at Ezbet Rushdi', *ASAE* 56 (1959), 222, who followed Habachi's opinion, 'the portal of a temple or a palace', see Habachi, *ASAE* 52 (1954), 456-458.
- 25 Berlev, O. 'The Kings House in the Middle Kingdom', in *Acts of the XXV the International Congress of Orientalists* (Moscow, 1960), 143-48.
- 26 *Urk* IV, 1380, 12-13; Dziobek, E. *Denkmäler des Vezirs User-Amun*. SAGA 18. (Heidelberg, 1998), 1-6.
For the DAdw n imy wrt cf. the text of Thutmosis III to Amun in gratitude for his great victory at Megiddo, Gardiner, A. H. 'Thutmosis III returns thanks to Amun', *JEA* 38 (1952), 9 pl. IV.
- 27 *Urk* IV, 256, 17- 257, 3.
- 28 Chaban, M. 'Fouilles à Achmounein', *ASAE* 8 91908), 222.
- 29 Junker, *Weta und das Lederkunsth Handwerk*, 31 and note 27.
- 30 Kees, H. 'Ein Handelsplatz des MR im Nordostdelta', *MDAIK* 18 (1962), 2; cf. Jeffreys, D. 'House, palace and islands at Memphis', in M. Bietak (ed.), *Haus und Palast*, 287-294.
- 31 *Urk* I, 22, 12.
- 32 *CDME*, 96.
- 33 *Wb* I, 562.
- 34 *Urk* IV, 26.
- 35 In the late Middle Kingdom the term had the dual ending-*wy*. The dual number of this term fits the idea of the dual nature of Egyptian kingship. *Wb* V, 527, 11; *CDME*, 319; Gardiner, *Egyptian Grammar*, 603

- 36 Junker, *Weta und das Lederkunsthandwerk*, 31.
- 37 The title seems to connect him with a stable perhaps in Piramesse, the Delta city not far from the site. Habachi, H. 'Four objects belonging to viceroys of Kush and officials associated with them', *Kush* 8 (1960), 222-223; for the same title see Habachi, H. 'The graffiti and work of the viceroys of Kush in the region of Aswan', *Kush* 5 (1957), 28.
- 38 Janosi, P. 'Tell el-Dabca - Ezbet Helmi: Vorbericht über den Grabungsplatz H/I (1989-1992)' *Ägypten und Levante* 4 (1994), 27-31.
- 39 Ward, *Index*, 61; for the same title cf. Martin, G. *Egyptian Administrative and Private-name Seals Principally of the Middle Kingdom and the Second Intermediate Period* (Oxford, 1971), 475.
- 40 Quirke, S. 'The regular titles of the late Middle Kingdom', *RdE* 37 (1986), 120.
- 41 Satzinger, *Stelen des Mittleren Reiches* II, 68-74. *Sth*, attested on a scarab no. 30541 in the British Museum: see Martin, *Seals*, 127 no. 1663, pl. 38.3. *Stwy*, attested on a scarab no. 1954-757, in the Ashmolean Museum: see Fischer, H. 'Three Old Kingdom Palimpsests in the Louvre', *ZÄS* 86 (1961), 22 note 1.
- 42 Quirke, *RdE* 37 (1986), 120-121; Quirke, S. *The Administration of Egypt in the Late Middle Kingdom: the Hieratic Documents* (New Malden, 1990) 98-99.
- 43 *Wb* I, 259, 12-13.
- 44 *Westcar* 8,10.
- 45 *Sinuhe* B 264.
- 46 Cf. Borchardt, L. 'Die Cyperussäule', *ZÄS* 40 (1903), 48-49.
- 47 Berlev, in *Acts the XXV th International Congress of Orientalists*, 145.
- 48 Kuhlmann, K. P. *Der Thron im alten Ägypten: Untersuchungen zu Semantik. Ikonographie und Symbolik eines Herrschaftszeichens*. ADAIK 10 (Glückstadt, 1977), 29-30.
- 49 *Urk* IV, 1086, 10-11: The Ramesside manuscripts use *ḥ-hnwty*, not *ḥh*.
- 50 Cf. van den Boorn, G. P. F. *The Duties of the Vizier. Civil Administration in the Early New Kingdom* (London, 1988), 92-93.
- 51 *CDME*, 54.
- 52 Meeks, *Année Lexicographique* I, 80.
- 53 Stadelmann, R. 'Audienzhall', *LÄ* I (1977), col. 554.
- 54 Betto, *Hieroglyphics*, 192.
- 55 Lacovara, P. *The New Kingdom Royal City* (London, 1997), 28; Fischer, C. S. 'The throne room of Merenptah', *The Museum Journal* 12 (1921), 30.
- 56 Borchardt, *ZÄS* 40 (1902), 36-49.
- 57 Quirke, *The Administration of Egypt in the Late Middle Kingdom*, 40.
- 58 Archaeological evidence has not been discovered any royal residence dating to the Old Kingdom, yet from the various parts of Djoser's funerary complex there is a structure, which imitates the king's royal residence. This is the so-called 'entrance hall'. Cf. Goedicke, H. 'Jurisdiction in the pyramid', *MDAIK* 47 (1991), 139-140 fig. 1; Ricke, H. *Bemerkungen zur ägyptischen Baukunst des alten Reichs* I. BaBA 4 (Zurich, 1944), 66, 71-77; For the archaeological remains of a few palaces survive from the Middle Kingdom see Adam, *ASAE* 56 (1959), 218-129; Lacovara, *Royal City*, 38. Farid, S. 'Preliminary report on the excavations of the Antiquities department at Tell Basta', *ASAE* 58 (1964), 85; Lacovara, *Royal City*, 128 fig. 35. In the New Kingdom more palaces have been investigated. In the Eighteenth Dynasty, a set of two palaces, namely the north and south palaces, were built at Deir El Ballas south of Dendera. Both plans show a rectangular design with columned halls at the front of the main structure Cf. Badawy, *History of Egyptian Architecture* III, 47.
- 59 O'Connor, D. *CRIPEL* 11 (1989), 76; *CDME*, 54.
- 60 Lacovara, *Royal City*, 27, fig.22.
- 61 Lacovara, *Royal City*, 28.
- 62 Stadelmann, *LÄ* I (1975), 554.
- 63 *CG* 20065; Quirke, *Administration of Egypt in the Late Middle Kingdom*, 50, 98.
- 64 Ward, *Index*, 58 no. 460.
- 65 *BM* 249; Quirke, *Administration of Egypt in the Late Middle Kingdom*, 50.
- 66 Ward, *Index*, 62 no. 501.