

Dawid F. Wieczorek

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PRELIMINARY DOCUMENTATION OF BUILDING *DIPINTI* FROM THE TEMPLE OF TUTHMOSIS III (2010/2011 SEASON)

Dawid F. Wieczorek

Institute of Archaeology, University of Warsaw

Abstract: Documentation of building *dipinti* from the Temple of Tuthmosis III in Deir el-Bahari, excavated more than 30 years ago by a Polish team from the PCMA UW, was aimed at identifying marks observed on the exposed blocks from the undisturbed temple structure. The most representative examples of *dipinti* types — six with subdivisions based on preliminary classification of the recorded epigraphic material — were selected for contextual, photographic and drawing recording. Altogether 222 building *dipinti* were identified on 167 of the examined limestone and sandstone blocks originally belonging to the structure. The research is carried out as part of the PCMA egyptological and conservation projects on the two temples, of Hatshepsut and Tuthmosis III, in Deir el-Bahari.

Keywords: Deir el-Bahari, Temple of Tuthmosis III, building *dipinti*

Building *dipinti* from the area of the Tuthmosis III Temple were recognized for the first time during excavations conducted by Édouard Naville at the beginning of the 20th century (Naville 1907; 1910; 1913). Further discoveries came from the extensive archaeological works conducted by Herbert Winlock in Deir el-Bahari and the neighborhood (Lansing 1935: 16, Fig. 17; Winlock Notebook VII: 227–230). It merits note, however, that neither Naville nor Winlock recognized the remains for what they were, interpreting their finds as a pavilion. The temple was finally discovered in 1962 by a Polish mission working nearby on

the Hatshepsut Temple and excavated by Jadwiga Lipińska in 1962–1967 (Lipińska 1977: 21–25; Dolińska 2010: 57). The discovery of previously unknown epigraphic material in the Temple of Hatshepsut at Deir el-Bahari led to the opening in the 2005/2006 season of a new project to document all the building *dipinti* from the site (Wieczorek 2008; 2010). In 2010/2011, the project was expanded to include material from the adjoining Temple of Tuthmosis III.

The main aims of the present documentation work was to identify building *dipinti* and locate the inscriptions on the temple plan without moving the

stone blocks, which were largely undisturbed and still in place. The most representative examples of *dipinti* types found in the ruins were selected for contextual, photographic and drawing recording in

order to verify preliminary observations made by the excavator, Jadwiga Lipińska (1977: 21–25). Examination of the material also led to development of a concrete model for digital recording of the *dipinti*.

SCOPE AND RESULTS OF THE DOCUMENTATION

Six areas identified by J. Lipińska as containing building *dipinti* (Lipińska 1977: 22) [Fig. 1] were examined for the presence of blocks with such marks [see Table 1].

Of these areas, the temple platform and the artificial platform will need further work to complete the documentation process. On the temple platform

(UT-TP) only a small fragment of the highest part of the limestone and sandstone blocks forming the foundation of the present preserved southeastern corner of the hypostyle hall of the temple (UT-TP, Unit 1) was examined. In the area of the artificial platform (UT-AP), identified already by J. Lipińska as a trove of blocks preserved in place, bearing

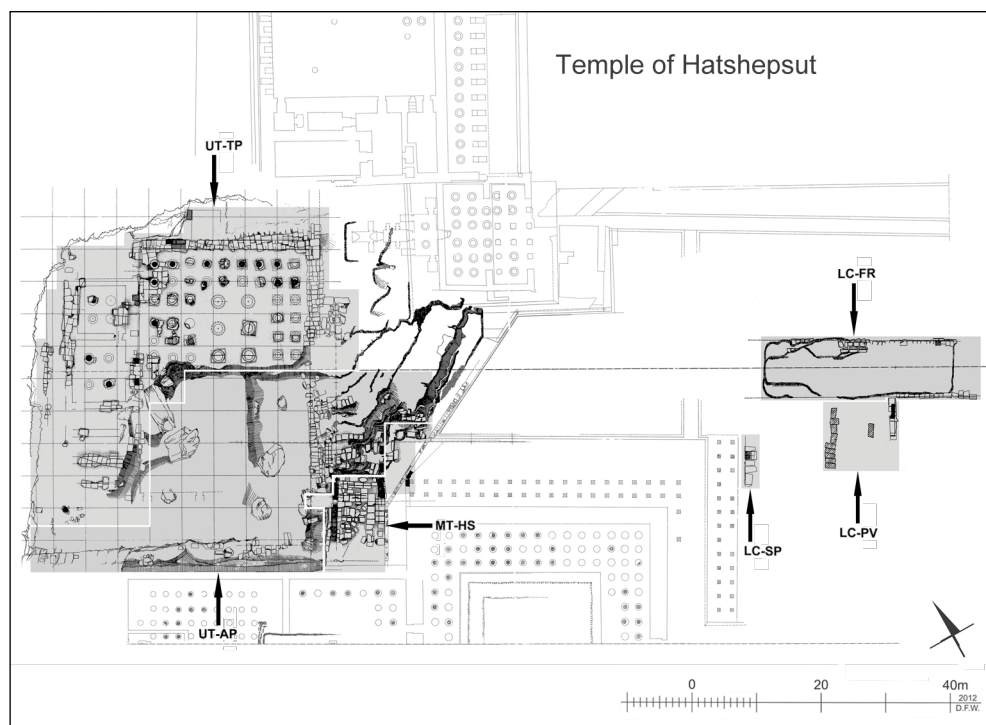


Fig. 1. Extent of the area of the temple of Tuthmosis III in Deir el-Bahari subjected to examination in the 2010/2011 season (Drawing R. Czerner, editing D.F. Wiczorek)

building marks once concealed in the masonry (Lipińska 1977: 22) [Fig. 2], the documentation work concerned currently exposed stone blocks from the core of the artificial platform (UT-AP, Units 1–15). Time constraints caused the work to be stopped at this stage.

The total number of limestone and sandstone blocks examined in these areas stands at 441. Of these 167 were found to bear altogether 222 building *dipinti* on their different faces. The identified material was catalogued and marked on the plan of the temple. The location and orientation of each *dipinto* on the stone block were recorded, making a distinction between limestone and sandstone building material. The breakdown by area is recorded in *Table 1*.

Table 1. Recorded building dipinti from the different areas of the Temple of Tuthmosis III

Areas	Quantity
Temple platform structures Upper Terrace (UT-TP)	2 (at least)
Artificial platform remains Upper Terrace (UT-AP)	161 (at least)
Hathor shrine Middle Terrace (MT-HS)	36
Foot of the ramp Lower Courtyard (LC-FR)	9
Southern portico Lower Courtyard (LC-SP)	6
“Pavilion” foundations Lower Courtyard (LC-PV)	8

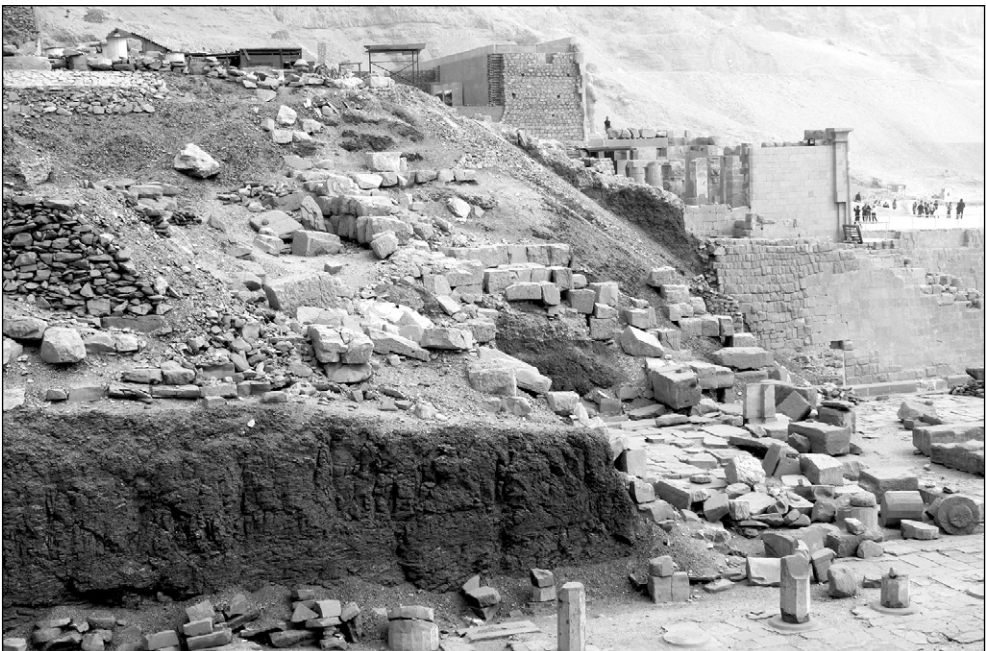


Fig. 2. Remains of the artificial platform of the Upper Terrace (UT-AP, Units 1–15); view from the south, state in 2011 (Photo D.F. Wiczorek)

BUILDING *DIPINTI* DESCRIPTION, CLASSIFICATION AND CONTEXT

The recorded building *dipinti* were written overall in hieratic script with elements of cursive hieroglyphics or cursive itself (see Lipińska 1977: 22). The signs were written in red paint, most likely red ochre (see Wiczorek 2008: 285; 2010: 216), the brush strokes being of different thickness from 0.5 cm to 3 cm. The size of the *dipinti* ranged in height and width from several centimeters (10.5 x 6.5 cm, TD.142-TB.99:b in UT-AP, Unit 12) to nearly a meter (90 x 65 cm, TD.152-TB.106:b in UT-TP, Unit 13). Sign orientation on the block surfaces was highly differentiated. The signs were tilted to the right or left, “lying on one side” (right or left) and often upside down — vertical with a slight tilt either to the right or left.

Six types of building *dipinti* with subdivisions were identified in a preliminary classification [Fig. 4]:

- I.a Dependent-date: month-season-day
- I.b Dependent-date: month-season-day + Short note
- II.a Title: *pr-3 nḥ(.w) wd3(.w) s(nb.w)*
- II.b Title: *jmj-r3 njw.t*
- III.a Sign group: *rnp.t-nfr*
- III.b Sign group: *nfr-rnp.t*
- III.c Sign group: *nfr-rnp.wt*
- IV Sign group: O39 + U6 (According to Gardiner’s List, Gardiner 1969: 438–548)
- V Single sign: U6, e.g., TD.121-TB.83:a; O1
- VI Single mark

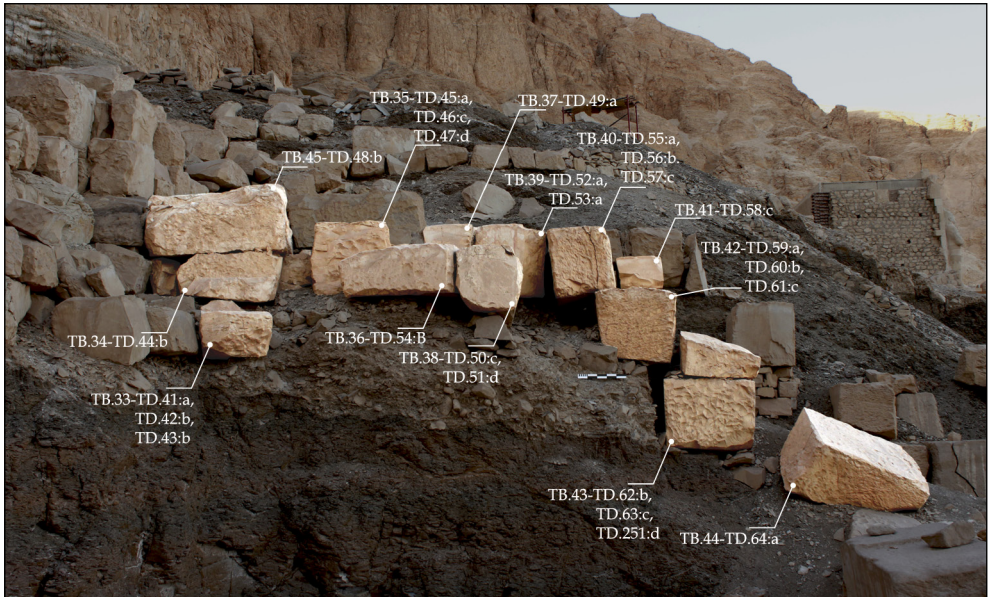


Fig. 3. Blocks in the core of the artificial platform (Unit 4); location of building *dipinti* marked (Photo and processing D.F. Wiczorek)

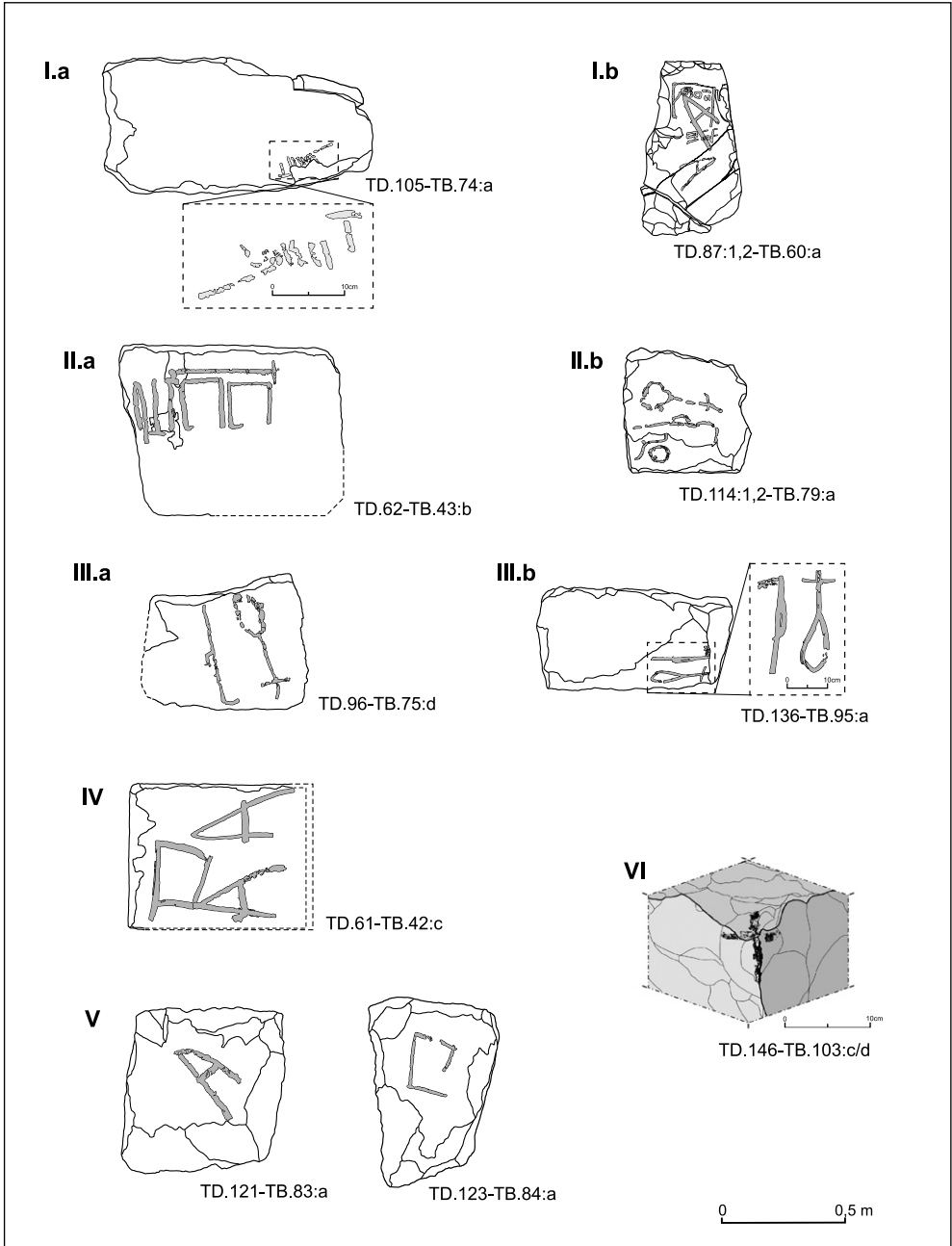


Fig. 4. Examples of the six types of building *dipinti*
(Facsimile drawing D.F. Wiczorek)

Field examination of the building *dipinti* from the Temple of Tuthmosis III confirmed many observations made during preliminary documentation work in the 1960s (Lipińska 1977: 21–25). At the same time, several mistakes were revealed and new data provided for further consideration in the research on building marks from Deir el-Bahari in general.

Building *dipinti* have been attested on both limestone and sandstone blocks. Marks on limestone blocks come from the core of the artificial platform (UT-AP) and the foot of the ramp (LC-FR). Marks on sandstone are for the most part from the poorly preserved remains of the Southern portico (LC-SP) and “Pavilion” (LC-PV), which were constructed solely of this building material. In both cases the marks appeared only on roughly dressed surfaces of stone blocks and on apparently all the

sides with the exception of the top surface. Units 1 and 4, preserving *in situ* part of the core of the artificial platform, exposed the lateral faces of the stone blocks, permitting all faces of the blocks to be easily examined for the presence of building *dipinti* [Fig. 3]. In Units 10, 11 and 12 [see Fig. 4, bottom], close scrutiny revealed three new building marks (Tuthmosis III *Dipinto*=TD.109, 138 and 146) located in the top corners of blocks (Tuthmosis III Block=TB.75:a/d, 96:a/d and 103:c/d).

In most cases of recorded building marks there was one *dipinto* per block, but cases of two (e.g., UT-AP Unit 1: TB.4:b, B -TD.4, 5), three (e.g., UT-UP Unit 1: TB.7:a, c, B -TD.8, 9, 10) and even four (e.g., UT-AP Unit 6: TB.46:a, b, c, d -TD.65, 66, 67, 68) per block, in the latter instance on all four sides, have also been attested.

SUMMARY

Of the 222 building *dipinti* identified this season in the remains of the Temple of Tuthmosis III on the Lower Courtyard, Middle and Upper Terrace, 34 of the most representative examples were documented in full.

A preliminary analysis of the material revealed its clear resemblance to the inscriptional material studied by the author in the area of the Temple of Hatshepsut (see Wieczorek 2011: 208, 209) as well as to the building *dipinti* unearthed by the French Mission in the structures of both monarchs in Karnak (Charloux 2007a: Pl. XIX: Fig. 27; 2007b: Pl. IX: Fig. 19; Charloux, Jet 2007: Pl. XVIII: Fig. 21). Nonetheless, the repertoire of the material presently documented is noticeably characteristic of this edifice and was

not recorded anywhere before. Notably, however, some similarities were recognized to marks discovered in the remnants of the mortuary temples of the immediate successors of Tuthmosis III, Amenhotep II (Bellandi, Consonni, Quirino 2010; Quirino, Negri, Sesana 2010: 298) and Tuthmosis IV (Petrie 1897: Pl. IX:13). It is too early, based on the very modest evidence coming from these structures, to establish any broader and more certain conclusions, although it seems to be very likely that the repertoire of building *dipinti* recognized in the Deir el-Bahari temple of Tuthmosis III is typical of the end of the Tuthmoside period. The turning point comes, I believe, in the Amarna period (see Pendlebury 1951/I: 182; II: Pl. XCIX; Lopez 1987: 245–270).

All the examined blocks, of limestone as well as of sandstone, have been dated to the reign of Tuthmosis III based on both epigraphic and archaeological evidences. There is no indication recognized so far of any reuse of stone building material.

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Dawid F. Wiczorek
 Institute of Archaeology, University of Warsaw
 00-927 Warsaw, Poland, ul. Krakowskie Przedmieście 26/28
 e-mail: dawidfwiczorek@wp.pl

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