



MUSEOLOGY AND EGYPTIAN MATERIAL CULTURE

MUSEO EGIZIO, TURIN (ITALY)

Course ID: TBA (to be posted by December 15, 2017)

June 23 – July 29, 2018

FIELD SCHOOL DIRECTOR:

Dr. Hans Barnard, MD PhD, *Cotsen Institute of Archaeology at UCLA* (nomads@ucla.edu)



INTRODUCTION

The collection of ancient Egyptian artifacts kept in the *Museo Egizio* in Turin (Piedmont, Italy) is among the most important in the world. In 1824, King Charles Felix (1765–1831) of the House of Savoy—that was ruling Savoy, Piedmont, Aosta and Sardinia from Turin at the time—acquired the collection accumulated by Bernardino Drovetti (1776–1852), the French consul to Egypt. Once in Turin it was housed in a large building in the center of town where it resides until today. The collection was expanded with the purchase of more than 1200 objects gathered by Giuseppe Sossio, in 1833, and the more than 35,000 objects excavated and purchased by Ernesto Schiaparelli (1856–1928) between 1900 and 1920. In the 1960s, the Nubian *Temple of Ellesiya* was presented by the Egyptian to the Italian government—to recognize their assistance during the UNESCO campaign to save the Nubian monuments—and rebuilt in the Museo Egizio. Next to this temple, important constituents of the collection include the Old Kingdom *Tomb of the Unknown*, the New Kingdom *Tomb of Kha and Merit*, several complete copies of the *Book of the Dead*, the *Turin List of Kings*, and the *Turin Papyrus Map*.

The *Fondazione Museo delle Antichità Egizie* was established in 2004 as the result of an innovative configuration blending private and public funding, which is an experiment in museum management in Italy. The Fondazione is responsible for the research, maintenance, public outreach, permanent or temporary exhibition of the objects, as well as initiating and supervising traveling exhibitions, research

and cooperation with national and international institutions. The *Soprintendenza Archeologia, Belle Arti e Paesaggio per la Città metropolitana di Torino*, on the other hand, remains responsible for safeguarding the collection. The building housing the museum was renovated in 2006 and a new permanent exhibition was opened in 2015. Among these recent developments are initiatives in the fields of education, public outreach, fundraising and a renewed attention for the analysis and publication of the objects in the collection.

In 2016, faculty of the Cotsen Institute of Archaeology at UCLA, the Museo Egizio, the Polytechnic University of Turin (*Politecnico di Torino*), and the Institute for Field Research agreed to collaborate within several independent, but interconnected projects. These projects provide opportunities for graduate and undergraduate students to study ancient Egyptian history and material culture, archaeology, conservation, museology, public outreach, digital data curation, and related subjects. One of these opportunities is a field school for undergraduate students to obtain experience with all aspects of work in a museum. Work takes place during the summer months, June through August, in Turin. The Museology and Egyptian Material Culture Field School that is an integral part of this larger initiative centers around instructing students in all aspects of the preservation, study and presentation of museum objects, using ceramic artifacts and ancient textiles as paradigms. Instructors include UCLA faculty and graduate students, staff of the Museo Egizio, and experts from the Soprintendenza, the conservation center at the *Venaria Reale* and the school of architecture of the Politecnico. The objects in the joint care of the Soprintendenza and the Museo Egizio are all stabilized and recorded, but full analysis and publication is still on-going as are specific aspects of the conservation efforts. This field school aims to contribute to this endeavor with a special research focus on production techniques, craft specialization and apprenticeship, and communities of practice.

ACADEMIC CREDIT UNITS & TRANSCRIPTS

Credit Units: Attending students will be awarded 8 semester credit units (equivalent to 12 quarter credit units) through our academic partner, Connecticut College. Connecticut College is a private, highly ranked liberal arts institution with a deep commitment to undergraduate education. Students will receive a letter grade for attending this field school (see grading assessment and matrix). This field school provides a minimum of 160 direct instructional hours. Students are encouraged to discuss the transferability of credit units with faculty and registrars at their home institutions prior to attending this field school.

Transcripts: An official copy of transcripts will be mailed to the permanent address listed by students on their online application. One additional transcript may be sent to the student's home institution at no additional cost. Additional transcripts may be ordered at any time through the National Student Clearinghouse: <http://bit.ly/2hvurkl>.

PREREQUISITES

There are no prerequisites for participation in this field school. It entails hands-on, experiential learning and students will learn on-site how to care for, study and present museum objects. Students are required, however, to come equipped with sufficient excitement and an adequate understanding that the endeavor requires handling unique, fragile objects, as well as contemplate complex issues of the authenticity, ownership and accessibility of cultural objects.

LEARNING OUTCOMES

During this field school students will assist with the recording, analysis, preservation and presentation of selected ceramic artifacts and ancient textiles in the collection of the Museo Egizio. The historic and theoretical knowledge necessary for this work on unique and often fragile objects will be transmitted

during the actual work, as well as through readings, lectures and fieldtrips. The latter are directly relevant for the hands-on work in the laboratory and will be integrated and enforced during the practical instruction that is an important component of this field school. Upon completing this field school students should have a basic understanding of the preservation, study and presentation of museum objects, as well as a more detailed understanding of the production, analysis and preservation of ceramic artifacts and ancient textiles. Emphasis is on digital data collection and presentation.

DISCLAIMER – PLEASE READ CAREFULLY

As we are working in a busy museum and are handling unique, often fragile objects for which several organizations bear responsibility, some down-time will be unavoidable waiting for objects, people or permissions to arrive. Students are required to come equipped with sufficient excitement and an adequate understanding that our endeavor requires patience and carefulness, as well as the contemplation of complex issues concerning authenticity, ownership and accessibility of cultural objects.

If you have any medical concerns, please consult with your doctor. For all other concerns, please consult with the project director – as appropriate.

GRADING MATRIX

30%: Attendance and participation in each scheduled event, including lectures, trips and work sessions

10%: Entry exam

20%: Oral presentations

20%: Written assignment

20%: Final exam

TRAVEL & MEETING POINT

Students are responsible for making the necessary arrangements to get to the accommodation on either Friday June 22 or Saturday June 23, 2018. Turin has its own airport (Turin Caselle, TRN), but most international flights to the region land in one of the two airports near Milan: Milan Malpensa (MPX) or Milan Linate (LIN). There are frequent direct bus connections to central Turin from both Turin Caselle and Milan Malpensa. Busses connect Milan Linate to the central railway station in Milan, from where there are frequent fast trains to Turin. Traveling overland to Turin is possible with one of several train companies that maintain high-speed connections between Turin and most large cities in Italy. There are two main railway stations in Turin, *Porta Nuova* and *Porta Susa*, which is also where the busses from the airports terminate. From either railway station the Camplus student housing facility in the former FIAT car factory in Lingotto (via Nizza 230) is easily reached by public transport, including the subway (Metro), or by taxi. Taxis in Turin are reliable and relatively cheap.

Given the above, it is important to communicate detailed travel information well before your departure. If you miss your connection or your flight is significantly delayed, please contact the project director immediately. A local emergency cell-phone number will be provided to all enrolled students.

Students who are planning to travel around through Italy and Europe are encouraged to do so after the field school rather than before.

The project will conclude on Sunday July 29, 2018.

VISA REQUIREMENTS

A passport that is valid for at least six months after your departure date (February 2019 if you are only attending the field school) is necessary to travel into Italy. U.S. citizens may enter Italy for up to 90 days without a visa. All non-residents are required to complete a declaration of presence (*dichiarazione di presenza*) upon their arrival.

Non-U.S. citizens should consult the information provided by the Italian immigration website <http://vistoperitalia.esteri.it/home/en>.

Non-E.U. visitors, including U.S. citizens, arriving overland in Italy from another Schengen state (Austria, Belgium, Czech Republic, Denmark, Estonia, Finland, France, Germany, Greece, Hungary, Iceland, Latvia, Liechtenstein, Lithuania, Luxembourg, Malta, Netherlands, Norway, Poland, Portugal, Slovakia, Slovenia, Spain, Sweden or Switzerland) must request a declaration of presence form from a local police office (*commissariato di zona*), police headquarters (*questura*), or their first place of stay and submit the completed form to the police or their place of stay within eight business days.

Anyone intending to stay in Italy for longer than 90 days must obtain a permit of stay (*permesso di soggiorno*). For more information visit the US State Department website

Embassy of Italy to the U.S.
3000 Whitehaven Street, N.W.
Washington, D.C. 20008
Tel. +1 (202) 612-4400
Fax. +1 (202) 518-2152
In case of emergencies: +1 (202) 612-4411; or: +1 (202) 612-4412

U.S. Embassy in Rome
via Vittorio Veneto 121
00187 Roma
Tel. (+39) 06-46741 (switchboard)
Fax. (+39) 06-4674-2244
In case of emergencies: (+39) 06-46741

U.S. Consulate General in Milan
via Principe Amedeo, 2/10
20121 Milano
Tel. (+39) 02-290351 (switchboard)

ACCOMMODATION

Turin (*Torino*), on the river Po, is the capital of the Piedmont (*Piemonte*) region in northwest Italy. Turin became the capital the Duchy of Savoy—later the Kingdom of Sardinia—after the Savoy family moved there in 1563, and the capital of Italy from 1861 to 1864. The city is celebrated for its architecture, which offers great examples of baroque, neo-classical and art nouveau styles, and its many palaces, churches, universities, libraries, museums, theaters and restaurants. It is home to automobile manufacturers Fiat Chrysler, Lancia and Alfa Romeo, and is one of the centers of the Italian film industry, which is reflected in the cinema museum housed in the iconic *Mole Antonelliana*. Turin hosted the 2006 Winter Olympics and is well-known for the legendary soccer team Juventus F.C.

In Turin, students staff will stay in Camplus Lingotto (<https://www.campluscollege.it/en/residence-halls/torino/>):

via Nizza 230, IV piano
Lingotto

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fax: +39 011 6939350
torino.college@camplus.it

Camplus Lingotto is located in the former FIAT car factory in southern Turin, in a lively part of town that is well-connected with the center by public transport. The original building was designed by Matté Trucco and opened in 1923 as the largest car factory in the world at the time. The design was unusual with raw materials entering on the ground floor and cars being built in an assembly line that went up through the building. Finished cars emerged at an open-air test track on top of the fifth floor. The factory closed in 1982, leading to a public debate about the future of the building. Eventually the building was reimagined by Renzo Piano, and now houses the Faculty of Automotive Engineering of the Polytechnic University of Turin, as well as an art gallery, a concert hall, a theatre, a convention center, shopping arcades, and student housing facilities, the latter run by Camplus College. Rooms have a basic pantry, allowing guests to prepare hot drinks and simple meals, while a basic breakfast is provided by the hostel.

On weekdays, students and staff will have lunch together in one of the many restaurants near the museum. Tuesdays and Thursdays students and staff will also have dinner together. These communal lunches and dinners are considered part of the field school and the presence of all students is compulsory. Students with special dietary needs should discuss these with the project directors before traveling to Italy. The tap water in Turin is potable and all stores and restaurants sell both still and sparkling bottled water.

In the weekends everyone is free to explore the many lunch and dining options available in Turin, alone or in small groups, or to prepare meals themselves. Turin is one of the centers of Italian cuisine and food is fresh and well prepared. Ample non-local options are also available, as are vegetarian and vegan food. It should be noted that dinner is typically served rather late in Turin, after 8pm, and is preceded—between 5pm and 7pm—by a light meal of *aperitivo* (comparable to Spanish *tapas*) that accompany drinks such as Aperol spritz, americano or negroni. The quality and amount of aperitivo differ greatly between bars and restaurants, some serving enough to be considered dinner, referred to as *apericena*.

Despite its grandeur, Turin is relatively small, with all major destinations within walking distance or a short ride on the excellent public transport system. Another service to get around is *[TO]Bike*, which allows subscriber to use, for half an hour, one of the bright yellow bikes that are parked in special stations throughout the city. The center of Turin is built on a classic Roman grid with limited access for cars. In the month of July the weather can be rather unstable. Warm and sunny days (25–35°C or 80–90°F) are at times interrupted by rain showers, so be sure to bring an umbrella and light raincoat.

COURSE SCHEDULE

Activities of the field school takes place Monday through Friday, 8am–8pm, which is 8:00–20:00 in the 24-hour notation used in Europe. All students are expected to be present at and actively participate in all scheduled activities.

8:00–8:30	: breakfast
9:30–12:30	: morning session
12:30–13:30 (1:30 pm)	: lunch
13:30–17:00 (5pm)	: afternoon session
17:00–19:00 (7pm)	: free time
19:00–20:00 (8pm)	: dinner

The first and second weeks entails class-room instruction and guided tours through Museo Egizio as well as other museums and landmarks. The remaining three weeks are devoted to hands-on instruction and independent research. Subjects and tasks may include, but will not be limited to

- Recording and drawing pottery;
- Photographing and scanning pottery;
- Research into pottery technology;
- Recording, drawing and photographing ancient textiles;
- Preserving, conserving and restoring ancient textiles;
- Research into textile technology;
- 3D printing of copies of artifacts for visually impaired visitors;
- 3D construction and printing of custom supports for museum objects;
- Recording the work (blogs, vlogs) / public outreach;
- Preparing detailed, critical reviews of selected galleries in the museum;
- Preparing a virtual exhibition on the pottery, pottery technology and the work done.

Specific tasks are distributed at the end of the second week so that each student obtains experience with at least three different tasks: ceramic analysis, textile studies, and independent research. Class-room and hands-on instruction will be supervised by faculty and graduate students affiliated with the field school, experts from the Museo Egizio and the Soprintendenza, and invited speakers affiliated with the Venaria Reale and the Politecnico. Visits to other museums and historic landmarks are scheduled to complement the insights and experience of the students in the Museo Egizio. After each trip students will discuss site-specific subjects with field school and museum staff.

The schedule below is subject to change.

Week 1: The Authenticity of History

During the first week focus will be on the introduction to Ancient Egypt, the Museo Egizio, and the meaning of authenticity within archaeology, anthropology and history.

Monday 25 June

morning	9:30-10:30: welcome and introductions project staff 10:30-11:00: break 11:00-12:30: senet
lunch	12:30-13:30 = 12:30-1pm
afternoon	13:30-17:00 = 1:30-5pm: guided tour of the permanent collection 17:00-19:00 = 5-7pm: subscription to public transportation in Turin at Porta Nuova
welcome dinner	19:30-20:30 = 7.30-8.30pm

Tuesday 26 June

morning	9:30-10:30: welcome and introductions museum staff 10:30-11:30: lecture on the history of the Museo Egizio 11:30-12:30: introduction to history of Ancient Egypt
lunch	12:30-13:30
afternoon	13:30-17:00: guided tour of Palazzo Madama 17:00-19:00: subscription to public transportation in Turin at Porta Nuova
dinner	19:30-20:30: Da Mauro

Wednesday 27 June

morning	9:30-10:30: entry exam (history of Egypt, Museo Egizio, Turin)
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10:30-11:00: break
 11:00-12:30: archaeological textiles, conservation and display with Cinzia Oliva
 lunch 12:30-13:30
 afternoon 13:30-14:30: guided tour of the collection of textiles on display with Cinzia Oliva
 14:30-15:30: introduction and discussion on public outreach with Alessia Fassone
 15:30-16:30: guided tour of the temporary exhibition with Paolo Del Vesco

Thursday 28 June

morning 9:30-10:30: study of Egyptian textiles with Matilde Borla
 10:30-11:30: conservation of Egyptian textiles with Valentina Turina, Chiara Tricerri, Anna Piccirillo, and Matilde Borla
 11:30-12:30: Egyptian papyri with Susanne Töpfer
 afternoon 13:30-14:30: monitoring and conservation of artifacts with Eugenio De Marsico
 14:30-15:30: conservation of ceramics with Sara Aicardi
 15:30-17:00: drawing ceramics with Alice Salvador
 dinner 19:30-20:30: Officine

Friday 29 June

morning 9:30-10:30: photographing ancient artifacts with Federico Taverni and Nicola Dell'Aquilat
 10:30-11:30: study of Egyptian ceramics with Federica Facchetti
 afternoon 13:30-14:00: discussion of first week readings and classes and distribution of assignments
 lunch 13:30-14:30
 afternoon 14:30-17:00: investigate the authenticity of the medieval castle and village in the Parco del Valentino

Saturday 30 June: individual meetings with the field school director

Sunday 1 July no program

Week 2: The Agency of Objects

The second week the focus of the lectures, site visits and assignments is on the agency bestowed upon objects.

Monday 2 July

morning 9:30-10:30: introduction to the hands-on work in the museum and doing independent research
 10:30-11:30: discussion on the authenticity of history
 11:30-12:30: following Eugenio De Marisco monitor artifacts in the museum
 lunch 12:30-13:30
 afternoon 15:00-17:00: investigate the history and meaning of the Turin Shroud by visits to the Museo della Sindone and the Cappella della Sacra

Tuesday 3 July

morning 10:00-12:30: visit La Venaria Reale
 lunch 12:30-13:30
 afternoon 13:30-17:00: guided tour of the Centro di Conservazione e Restauro de La Venaria Reale

dinner 19:30-20:30: Da Mauro

Wednesday 4 July

morning 9:30-12:30: discussion on the agency of objects, from pottery and clothing to the Turin Shroud
afternoon 13:30-17:00: experimental archaeology: making textiles with Matteo Salusso

Thursday 5 July

morning 9:30-10:30: moving artifacts with Marco Rossani
10:30-11:00: break
11:00-12:30: session on museology with Christian Greco
afternoon 13:30-14:30: the wall paintings of Ity and Neferu with Giulia Gregori, Arianna Scarcella, and Anna Piccirillo
14:30-17:00: Egyptian pigments with Giulia Gregori
dinner 19:30-20:30: Officine

Friday 6 July

morning 9:30-11:00: Archaeometric analysis of sarcophagi with Enrico Ferraris, Paola Buscaglia, and Tiziana Cavaleri
11:00-12:30: discussion of second week readings and classes
lunch 12:30-13:30
afternoon 13:30-17:00: guided tour of the Archaeological Museum (Museo di Antichità), the Palatine Gate and the Roman amphitheater

Saturday 7 July no program

Sunday 8 July no program

Week 3: The Clash of Cultures

During the third, fourth and fifth week, students will work partly in three groups, each working on ceramics or textiles from the collection of the museum, or on individual research. The focus of the lectures, site visits and assignments during this week is on how culture defines the human experience.

Monday 9 July

morning 9:30-12:30: hands-on instruction and work
lunch 13:30-13:30
afternoon 13:30-17:00: hands-on instruction and work

Tuesday 10 July

morning 9:30-12:30: visit to the papyri collection in the State Archive with Elisa Fiore Marochetti, Susanne Töpfer, and Christian Greco
lunch 12:30-13:30
afternoon 13:30-17:00: hands-on instruction and work
dinner 19:30-20:30: Da Mauro

Wednesday 11 July

morning 9:30-12:30: meeting with the UCLA team and discussion of the current project undertaken by the graduate students and the professors
lunch 12:30-13:30

afternoon 13:30-17:00: hands-on instruction and work

Thursday 12 July

morning 8:00-12:30: trip for a guided tour to Industria (Bodincomagus, Monteu da Po) with Marcella Trapani and Federico Barello

lunch 12:30-13:30

afternoon 13:30-17:00: guided tour of the Basilica di Superga, site of the tombs of the House of Savoy as well as the 1949 air disaster

dinner 19:30-20:30: Officine

Friday 13 July

morning 9:30-12:30: hands-on instruction and work

lunch 12:30-13:30

afternoon 13:30-17:00: presentations independent research, followed by a discussion of the third week readings and classes as well as the clash of cultures evident from the different mortuary monuments on the Superga to the Egyptian influence in Industria

Saturday 14 July no program

Sunday 15 July no program

Week 4: The Power of Presentation

During the fourth the focus of the lectures, site visits and assignments will be on how differences in presentation can fundamentally alter our experience and understanding.

Monday 16 July

morning 9:30-12:30: change to alternative task and hands-on instruction and work

lunch 12:30-13:30

afternoon 13:30-17:00: hands-on instruction and work

Tuesday 17 July

morning 9:30-12:30: hands-on instruction and work

lunch 12:30-13:30

afternoon 13:30-17:00: hands-on instruction and work

dinner 19:30-20:30: Da Mauro

Wednesday 18 July

morning

10:00-10:15: break

10:15-12:30: discussion on the power of presentation from films and cars to the multiple restorations of Leonardo da Vinci's Last Supper

lunch 12:30-13:30

afternoon 13:30-17:00: visit the National Film Museum (Mole Antonelliana)

Thursday 19 July

morning 9:30-12:30: hands-on instruction and work

afternoon 13:30-14:00: discussion of fourth week readings and classes; distribution of assignments

dinner 14:00-15:00: guided tour of the National Automobile Museum
19:30-20:30: Officine

Friday 20 July

morning 9:30-12:30: hands-on instruction and work
lunch 12:30-13:30
afternoon 13:30-17:00: presentations independent research, followed by a discussion of the fourth week readings and classes as well as on the power of presentation from films and cars to the multiple restorations of Leonardo da Vinci's Last Supper

Saturday 21 July no program

Sunday 22 July no program

Week 5: Discussions, Evaluation and Conclusion

The fifth and final week of the field school focuses on finishing the tasks and assignments and evaluating both the students and the instructors.

Monday 23 July

morning 9:30-12:30: change to alternative task and hands-on instruction and work
lunch 12:30-13:30
afternoon 13:30-17:00: hands-on instruction and work

Tuesday 24 July

morning 9:30-12:30: hands-on instruction and work
lunch 12:30-13:30
afternoon 13:30-17:00: guided tour of the Museum of Oriental Art
dinner 19:30-20:30: Da Mauro

Wednesday 25 July

morning 9:30-12:30: hands-on instruction and work
lunch 12:30-13:30
afternoon 13:30-17:00: hands-on instruction and work

Thursday 26 July

morning 9:30-12:30: hands-on instruction and work
lunch 12:30-13:30
afternoon 13:30-16:30: presentations independent research, followed by a discussion of the fifth week readings and classes
16:30-17:00: written evaluation
dinner 19:30-20:30: Officine

Friday 27 July

morning 10:00-12:30: final exam
lunch 12:30-13:30
afternoon no program

Saturday 28 July: farewell dinner

Sunday 29 July: end of field school

EQUIPMENT LIST

Next to their personal effect, students needs to bring at least the following items:

- Passport, valid for six months after your scheduled date of departure from Italy
- Any medications or prescriptions that you need
- Cellphone, a locally purchased Italian SIM card and/or cellphone may be more economical
- €100 (100 Euro) in cash (or \$100 in cash if Euros appear too difficult to obtain)
- Comfortable clothes for work in the museum (air conditioned) as well as around town
- Close-toed shoes (for work and field trips)
- Umbrella and light rain coat
- Sunscreen, hat and sunglasses
- A laptop and camera are recommended, but not indispensable

All major credit cards are accepted in Turin and there are ample ATM facilities. Alert your bank and credit card company that you will be traveling abroad, however, or your cards may be blocked.

If you want to use your cell-phone, alert your provider that you are traveling abroad and inquire about rates. Local SIM cards and cheap cell-phones are readily available for those who want to avoid high costs by using an Italian number. Internet access is available in both Camplus Lingotto, the Museo Egizio and in most cafes and restaurants.

The voltage in continental Europe is 220V, rather than 110V, and outlets have two circular holes. It will thus be necessary to bring one or more adapters to use or charge any electrical equipment you want to bring.

A detailed list of writing and drawing equipment will be forwarded to all enrolled students, which will include

- Pens, pencils (mechanical or with sharpener), pencil eraser, and note book
- Metric graph paper
- Acetate drawing film
- Metric tailor's tape measure, ruler, and drawing triangles
- Profile gauge (contour gauge) for ceramic analysis
- Thread counter (linen tester) for textile studies
- Nitrile gloves

Metric graph paper, rulers and drawing triangles can also be purchased in Turin.

REQUIRED READINGS

Digital copies of the required readings below will be made available to all enrolled students.

Egyptology and museology

- B. Leach and R.B. Parkinson (2010), "Creating borders: New insights into making the Papyrus of Ani," *British Museum Studies in Ancient Egypt and Sudan* **15**, pp. 35-62.
- Selected chapters from M.K. Hartwig (ed.) (2014), *A companion to ancient Egyptian art*, Wiley-Blackwell (Hoboken).
- Chapters 1 and 9 in I. Hodder (2012), *Entangled: An archaeology of the relationships between humans and things*, John Wiley and Sons (Chichester and Malden).

- Chapters 7 and 9 in L. Malafouris (2013), *How things shape the mind: A theory of material engagement*, Massachusetts Institute of Technology Press (Cambridge, MA).

Ceramic analysis

- H. Barnard (2008), "Suggestions for a chaîne opératoire of nomadic pottery sherds," in H. Barnard and W.Z. Wendrich (eds.), *The archaeology of mobility: Old World and New World nomadism*, Cotsen Institute of Archaeology (Los Angeles), pp. 413-439.
- H. Barnard (2012), "Results of recent mass spectrometric research of Eastern Desert Ware (4th-6th centuries CE)," in H. Barnard and K. Duistermaat, *The history of the peoples of the Eastern Desert*, Cotsen Institute of Archaeology (Los Angeles), pp. 270-281.
- Selected chapters from C. Orton, P. Tyers and A. Vince (2008), *Pottery in archaeology (Cambridge Manuals in Archaeology)*, Cambridge University Press (Cambridge and New York).
- Chapter 3 in C.M. Sinopoli (1991), *Approaches to Archaeological Ceramics*, Plenum Press (New York and London).

Textile studies

- Selected chapters from B. Gordon (2011), *Textiles: The whole story*, Thames and Hudson (London and New York).
- Selected chapters from K. Grömer (2016), *The art of prehistoric textile making: The development of craft traditions and clothing in Central Europe (Veröffentlichungen der Prähistorischen Abteilung 5)*, Natural History Museum (Vienna).
- Chapter 4 in B.J. Kemp and G. Vogelsang-Eastwood (2001), *The ancient textile industry at Amarna*, Egypt Exploration Society (London).
- Chapters 1 and 2 in M. Schoeser (2003), *World textiles: A concise history*, Thames and Hudson (London and New York).
- G. Vogelsang-Eastwood (2000), "Textiles," in P.T. Nicholson and I. Shaw (eds.), *Ancient Egyptian materials and technology*, Cambridge University Press (Cambridge), pp. 268-298.

RECOMMENDED READINGS

- J. Baines and J. Malek (2000), *Cultural atlas of ancient Egypt (revised edition)*, Checkmark Books (New York).
- I. Emery (2009), *The primary structures of fabrics: An illustrated classification (reprint of the 1966 original)*, Thames and Hudson (London and New York).
- T. Ingold (2007), *Lines: A brief history*, Routledge (Milton Park, Abingdon).
- B.J. Kemp (2006), *Ancient Egypt: Anatomy of a civilization (second edition)*, Routledge (Abingdon and New York).
- P.M. Rice (2015), *Pottery analysis: A sourcebook (second edition)*, University of Chicago Press (Chicago).
- I. Shaw (ed.) 2003, *The Oxford history of ancient Egypt (second edition)*, Oxford University Press (Oxford and New York).
- J.M. Skibo and G.M. Feinman (1999), *Pottery and people: A dynamic interaction*, University of Utah Press (Salt Lake City).

- E. Strouhal (1992), *Life of the ancient Egyptians*, Liverpool University Press and University of Oklahoma Press (Liverpool and Norman).
- W.Z. Wendrich (ed.) (2012), *Archaeology and apprenticeship: Body knowledge, identity, and communities of practice*, University of Arizona Press (Tucson).