

## Origins 4 Proceedings Submission Guidelines for Authors

Submission deadline – 1 September 2012

Submissions should be made via e-mail to [origins4@metmuseum.org](mailto:origins4@metmuseum.org) and should include the following three components:

- 1) **Text** – to be submitted as a separate file in Microsoft Word .doc format and including the following:
  - At the head of the text document should be the following information:
    - Title
    - Author
    - Institutional affiliation
    - Postal address
    - E-mail address
  - Abstract of 150-200 words
  - Main text, 5000 – 6000 words
  - A complete list of references cited – see bibliographic style sheet attached

Please note:

- Figures should be clearly referenced in the text, Figure 1, Figure 2, etc.
  - Bibliographic references should be made in the text, as in the attached example from the Origins 3 Proceedings volume
  - Please do not include references not cited in the text.
  - Footnotes should be used for explanation or elaboration only, not for bibliographic references.
  - References relating to the text of a footnote should be included in the text of the note in the same style as in the main text.
  - Internet resources should be cited with the name and author of the resource, the full URL, and the date on which the site was accessed.
  - The text document should be submitted named using the following format that includes the author's surname (in the case of multiple authors, the first author's surname): NAME\_TEXT.doc
- 2) **Figure captions** – to be submitted as a separate file in Microsoft Word .doc format and named using the following format: NAME\_CAPTIONS.doc
  - 3) **Figures** – to be submitted as individual graphics files
    - High resolution (minimum 300dpi) jpeg or tiff format only
    - Authors should keep in mind that graphics will be reduced for publication and that line weights should be appropriate for reduction
    - Graphics files should have filenames that include the author's surname and are numbered sequentially, formatted as follows:  
NAME\_FIGURE\_01.tif or .jpg

has been mentioned only for the three isolated burials in Harageh sectors D and S (Kaiser 1987); however, neither the shapes (carinated for some) nor the decoration (incisions below the rim) of the vessels from these three graves have any exact parallels within the Maadi-Buto ceramic register. On the other hand, the large quantities of small lemon-shaped bottles in Harageh Cemeteries G and H as well as at Gerzeh invite reconsideration of the integration of this part of Middle Egypt within the Naqada cultural sphere at the very beginning of the Naqada IIC–IID period and a unification process characterised most notably by the homogenisation of the material culture. Moreover, the sites of Harageh and Gerzeh show transformations similar to those observed at Minshat Abu Omar. Thus, their pottery assemblages are representative neither of the Naqada culture nor the Maadi-Buto culture. These sites are not Upper Egyptian foundations, but by their mixed character,<sup>8</sup> they properly illustrate the cultural expansion from south to north.

### **Naqada IIC–IID: transformations or the dynamics of ‘cultural expansion’**

At Buto, where a continuous stratigraphy spans the entire 4<sup>th</sup> millennium, one can see new introductions into the ceramic morphological register and technological changes in the pottery by the beginning of phase (*Schicht*) III. At the same time, the stratigraphic record allows one to chart the gradual abandonment of the fibrous tempered pottery that is specific to the Delta (Köhler 1992). The same phenomenon is observed at Tell el-Farkha (Jucha 2005; Mączyńska this volume). The new shapes have parallels in Upper and Middle Egypt and include Petrie types R84, R76 and R65 (Köhler 1992, 1998). Wavy-handled jars of Petrie types W27 or W43b/g (von der Way 1997: pls. 45–46) have also been found in the same levels. As shown by their calcareous fabric (Porat 1997: 227–229), these jars are imports and they allow Buto IIIa to be correlated with Naqada IID. This range of vessels remains constant in the funerary context at Minshat Abu Omar in the Delta (MAO1b) and at Harageh (Cemeteries G and H) in northern Middle Egypt. Thus, one can observe that by the beginning of Naqada IID (i.e., from *Schicht* IIIa at Buto and from phase MAO1b), the pottery assemblages of Upper, Middle and Lower Egypt, whether in funerary or domestic contexts, present common

<sup>8</sup> Von der Way (1993: 91) noted the ‘mixed’ aspect at Gerzeh.

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