

<sup>1</sup> **Pikunda-Munda: Disappearance of Pottery Production  
in the Western Congo Basin at the End of the Early Iron  
3 Age**

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<sup>7</sup> **Abstract** The history of pottery-producing communities in Central Africa  
<sup>8</sup> has long been seen as a study of its spread. While this process started about  
<sup>9</sup> two-and-a-half millennia ago, it is often linked with the so-called 'Bantu Ex-  
<sup>10</sup> pansion'. Linguistic studies claimed substantial migratory events through the  
<sup>11</sup> so-called 'Sangha River Interval', which mostly coincides with the Sangha river  
<sup>12</sup> valley and the western part of the Congo Basin. This region is viewed as a  
<sup>13</sup> 'gateway' communities followed to cross the equatorial rainforest during their  
<sup>14</sup> spread south.

<sup>15</sup> This paper presents novel data on the oldest widespread pottery from that  
<sup>16</sup> region, the Pikunda-Munda style. Its emergence in the last century BCE is  
<sup>17</sup> equally shrouded in secret as its disappearance in the fifth to sixth century  
<sup>18</sup> CE. The latter coincides with a distinct period of low human activity (600–  
<sup>19</sup> 1000 CE) observed throughout Central Africa.

<sup>20</sup> New research into the technological decisions or *chaînes opératoires* of the  
<sup>21</sup> potters' communities that produced Pikunda-Munda pottery revealed that  
<sup>22</sup> they followed a distinct path, different from that in adjacent regions such as  
<sup>23</sup> the Inner Congo Basin. Only regarding clay procurement and processing sim-  
<sup>24</sup> ilar preferences for fluvial clay sources rich in sponge spicules can be seen.  
<sup>25</sup> Drawing of a ring is the primary shaping or roughing-out technique and dif-  
<sup>26</sup> ferences in how the bottoms were attached or closed indicate differences in  
<sup>27</sup> trans-generational training networks among potters' communities of practice.

<sup>28</sup> The disappearances of the Pikunda-Munda pottery mark an apparent aban-  
<sup>29</sup> donment of pottery production along the middle and lower Sangha river, with  
<sup>30</sup> knowledge networks established earlier falling apart. There is little evidence for

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31 the persistence of the specific knowledge of Pikunda-Munda potters' commu-  
32 nities. All groups encountered after the setback show evidence of them orig-  
33 inating from groups found in the Inner Congo Basin. Potters' communities  
34 responsible for the Pikunda-Munda pottery were among those whose knowl-  
35 edge transfer was interrupted by the widespread setback in human activity  
36 observed throughout the wider region.

37 **Résumé** L'histoire des communautés productrices de poterie en Afrique cen-  
38 traale a longtemps été considérée comme une étude de sa propagation. Bien  
39 que ce processus ait commencé il y a environ deux millénaires et demi, il est  
40 souvent lié à la soi-disant «expansion bantoue». Des études linguistiques ont  
41 revendiqué des événements migratoires substantiels à travers le soi-disant «in-  
42 tervalle de la rivière Sangha», qui coïncide principalement avec la vallée de la  
43 rivière Sangha et la partie ouest du bassin du Congo. Cette région est consid-  
44 érée comme une «passerelle» des communautés suivies pour traverser la forêt  
45 tropicale équatoriale pendant leur propagation vers le sud.

46 Cet article présente de nouvelles données sur la plus ancienne poterie ré-  
47 pandue de cette région, le style Pikunda-Munda. Son émergence au cours du  
48 siècle dernier BCE est également enveloppée de secret que sa disparition du 5e  
49 au 6ème siècle. Ce dernier coïncide avec une période distincte de faible activité  
50 humaine (600-1000 CE) observée dans toute l'Afrique centrale.

51 De nouvelles recherches sur les décisions technologiques ou l'opérateoire de  
52 *chaînes opératoires* des communautés des potiers qui produisaient la poterie  
53 Pikunda-Munda ont révélé qu'ils suivaient un chemin distinct, différent de celui  
54 des régions adjacentes telles que le bassin intérieur du Congo. Ce n'est qu'en  
55 ce qui concerne l'approvisionnement en argile et le traitement des préférences  
56 similaires pour les sources d'argile fluviale riches en épicules éponges. Le dessin  
57 d'un anneau est la principale technique de mise en forme ou de brouillage et  
58 les différences dans la façon dont les fonds ont été attachés ou fermés indiquent  
59 des différences dans les réseaux d'entraînement transgénérationnels parmi les  
60 communautés de pratique des potiers.

61 Les disparitions de la poterie Pikunda-Munda marquent un abandon ap-  
62 parent de la production de poterie le long de la rivière du milieu et du bas  
63 de Sangha, avec des réseaux de connaissances établis plus tôt en train de  
64 s'effondrer. Il existe peu de preuves de la persistance de la connaissance spé-  
65 cifique des communautés des potiers de Pikunda-Munda. Tous les groupes  
66 rencontrés après le revers montrent des preuves d'eux provenant de groupes  
67 trouvés dans le bassin intérieur du Congo. Les communautés des potiers re-  
68 sponsables de la poterie Pikunda-Munda faisaient partie de celles dont le trans-  
69 fert de connaissances a été interrompu par le revers généralisé dans l'activité  
70 humaine observée dans toute la région plus large.

71 **Keywords** Congo Basin · Ceramics · Knowledge transfer · *Chaîne opératoire* ·  
72 Middle Iron Age Hiatus

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**73 1 Introduction**

74 The spread of pottery-producing communities throughout Central Africa is  
75 regularly linked with the so-called 'Bantu Expansion' (Bostoen 2018, 2020).  
76 The diversity of Bantu-languages spoken today is attributed to demic diffu-  
77 sion (Pakendorf et al. 2011; Bostoen and Gunnink 2022) and linguistic recon-  
78 structions of putative pathways favor rapid migrations through the equatorial  
79 rainforests of Central Africa (Bostoen et al. 2015; Grollemund et al. 2015,  
80 2023; Koile et al. 2022) (Fig. 1). To cope with the lack of historicity in modern  
81 language data, archaeological results are used to temporally 'calibrate' these  
82 migratory events. The resulting synopses are based on 'circular reasoning' (Eg-  
83 gert 2016), usually involving the premise that the emergence of pottery in a  
84 given region equates with the arrival of Bantu-speakers (Bostoen et al. 2015,  
85 355, 362, 364).

86 These overreaching linguistic models still influence archaeological research  
87 (Eggert 2005, 2012, 2016) and force a stringent examination of (dis)-continuities  
88 within the archaeological record. The primary source of information on the  
89 material culture of communities living in Central Africa for the past 2.500  
90 years are ceramic finds (Eggert 2014). Comprehensive sequences of pottery  
91 production are mainly known from the Congo Basin (Wotzka 1995; Seiden-  
92 sticker 2021) and Gabon (Clist 2004/2005). Research in other regions, such as  
93 Cameroon (Gouem Gouem 2010/2011; Nlend Nlend 2013/2014), yielded par-  
94 tial and regional sequences, often with missing details on the younger parts  
95 of the sequence. Despite disparate research focuses and lack of data, as vast  
96 regions have not been studied at all, a general trend with consecutive 'boom-  
97 and-bust' phases within the record of human activity in Central Africa can  
98 be reconstructed (Oslisly 1998; Oslisly et al. 2013b,a; de Saulieu et al. 2017,  
99 2021; Seidensticker et al. 2021). A profound setback in human activity dates  
100 between the seventh to tenth century CE and divides the Early and Late Iron  
101 Ages. This widespread phase of 'low activity' (Seidensticker et al. 2021, Fig. 2)  
102 questions the underlying assumption of historical linguists concerning a direct  
103 connection between early ceramic finds in a given region and modern Bantu-  
104 speech communities (Grollemund et al. 2015; Bostoen et al. 2015) and, with  
105 it, the proposed reconstruction of the 'Bantu-Expansion' as a single migratory  
106 event (Currie et al. 2013; Koile et al. 2022; Grollemund et al. 2023).

107 The temporal variability in the activity of ancient pottery-producing com-  
108 munities over the past 3.000 years can best be derived from the available  
109 record of radiocarbon dates associated with properly described pottery finds  
110 (Seidensticker and Hubau 2021). An empirical summed probability distribu-  
111 tion (SPD) computed from these dates, following a rigorous assessment of  
112 their 'chronometric hygiene' (Napolitano et al. 2019), already shows a distinct  
113 bimodal pattern (Fig. 2B: black line). To constrain the timing of distinct pe-  
114 riods of over- or under-representation, the observed SPD can be compared  
115 with different models of hypothetical population growth using the rcarbon  
116 software (Bevan and Crema 2022). This analysis resulted in four successive  
117 periods during which the observed SPD either exceeds or falls short of the

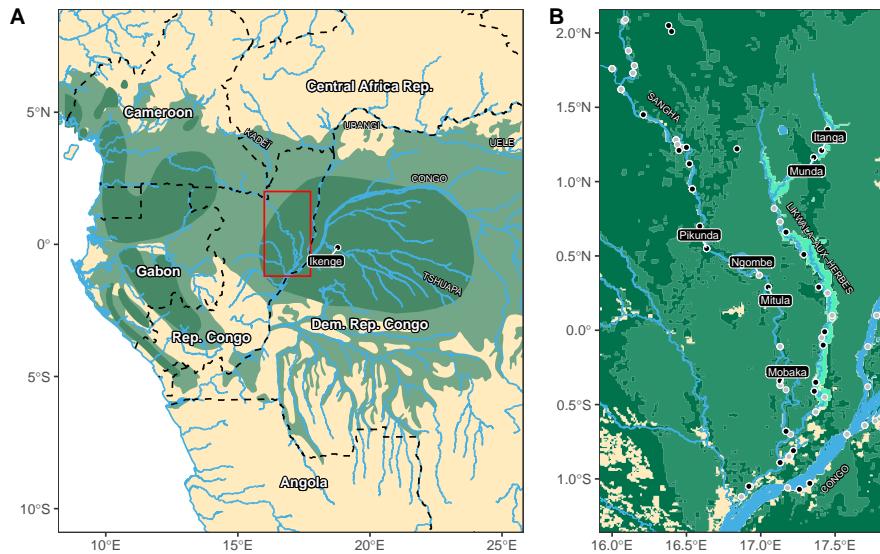


Fig. 1: Map of Central Africa (A) with the distribution of equatorial rainforest (White 1983) (light green) and its putative distribution during the 1st millennium BCE (Bremond et al. 2017; Maley et al. 2017) (dark green). The map of the study area along the rivers Sangha and Likwala-aux-Herbes (B) shows the distribution of landcover types based on satellite data (Mayaux et al. 2003): closed evergreen rainforest vegetation (dark green), swamp forest (medium green), and swamp bush- and grassland (light green). Black dots show sites with Pikunda-Munda style pottery, while grey dots represent sites with other pottery finds (Seidensticker 2021, 11 Fig. 1, 119 Fig. 49).

118 population growth trends predicted by four distinct models (Fig. 2B: blue and  
 119 red shading, respectively). A logistic growth model (Fig. 2B: grey envelope)  
 120 is probably most pertinent in the context of the 'Bantu-Expansion', which is  
 121 often presented as a large-scale and exceptionally rapid process followed by  
 122 a continuous presence of Bantu-speaking people after the initial expansion  
 123 (Pakendorf et al. 2011; Grollemund et al. 2015; Bostoen et al. 2015; Bostoen  
 124 and Gunnink 2022; Koile et al. 2022). Additionally, the empirical SPD was  
 125 also tested against a 'uniform' model, representing a stable system, and two  
 126 growth models; one representing 'linear' growth, while the second represents  
 127 a scenario with 'exponential' growth. While Clist et al. (2023) deem various  
 128 research biases impeding robust modeling, the combination of all four models  
 129 provides a clear signal for a distinct setback in human activity throughout the  
 130 Central African equatorial rainforest, but not complete abandonment, between  
 131 the seventh and tenth century CE (Seidensticker and Hubau 2021), challenging  
 132 assumptions of direct continuity between early and modern potters' commu-  
 133 nities.

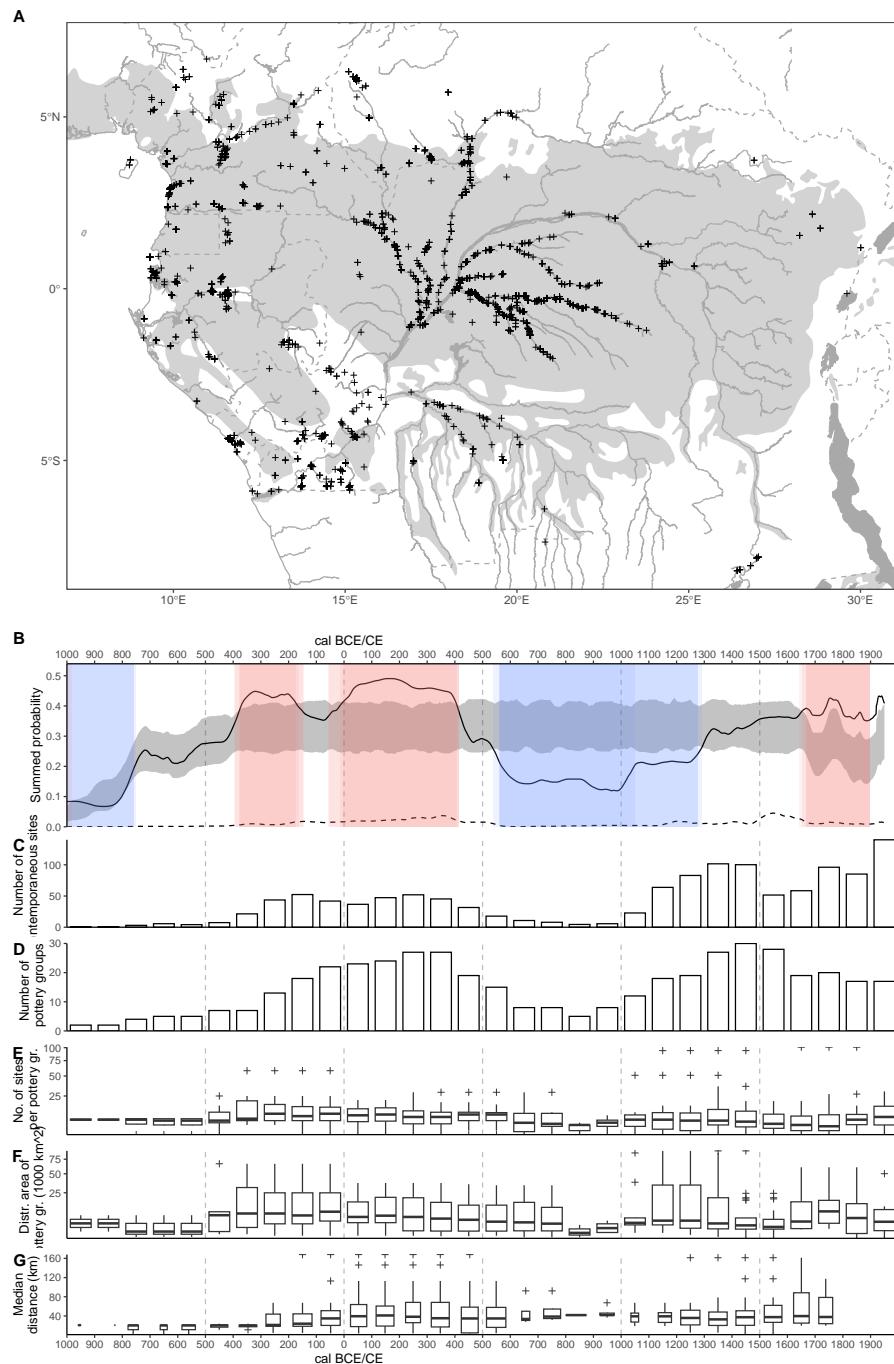


Fig. 2: (Caption next page.)

Fig. 2: **A** Map of sites with radiocarbon dates or dated pottery finds. Light grey shading shows distribution of equatorial rainforest today (White 1983). **B** Temporal variation in the activity of ancient pottery-producing communities in the Congo rainforest over the past 3000 years (regions A–H in Seidensticker et al. 2021, Fig. 2). Activity is discussed based on the SPD (full black lines) of all class Ia–c and IIa archaeological 14C dates ( $n = 1042$ ) (Seidensticker and Hubau 2021), smoothed using a 60-year moving average. The dashed line represents the SPD for sites in the Sangha/Likwala-aux-Herbes region. Grey background shading represents the 95 % uncertainty envelope of summed probability in a logistic model of hypothetical population growth drawn from the same 14C datasets (Bevan and Crema 2022). Color shading demarcates periods of more or less intense human activity, defined as time windows during which the observed SPD surpasses (red; 'heating up') or falls below (red, 'cooling down') one (light shading) or multiple (dark shading) growth models (based on 1000 MC runs). Note that the color scheme has been inverted compared to (Seidensticker et al. 2021, Fig. 2) to correspond to other studies using the same methodology (Crema et al. 2016; Bevan et al. 2017; Riris 2018; Riris and Arroyo-Kalin 2019; Brown and Crema 2019; Arroyo-Kalin and Riris 2021; de Souza and Riris 2021). **C** Summed frequency of contemporaneous sites. The number of known sites for each pottery style was allocated for each century bin using a hypothesized function, in this case, Gaussian normal distribution, representing changes in saturation during the lifespan of a particular style (Roberts et al. 2012). **D–G** Evolution of the numerical abundance and geographical distribution of pottery styles in the Congo rainforest (Seidensticker et al. 2021, Fig. 3). Abundance (**D**) is quantified as the number of pottery groups recorded within each century bin; spatial distribution is quantified as the number of sites where each pottery group is found (**E**) and by its total area of distribution (**F**). **G** The median distances of sites pertaining to the same pottery group per century bin. Distances were calculated by constructing a network for each pottery group with more than five sites. For each group, sites were connected with their four nearest neighbors (Bivand et al. 2023).

<sup>134</sup> Additional corroboration of these findings come from the meta-data of  
<sup>135</sup> known pottery groups in Central Africa. The summed frequency of contem-  
<sup>136</sup> poraneous sites modeled for each known pottery style using a Gaussian nor-  
<sup>137</sup> mal distribution Roberts et al. (2012) shows a distinct, bimodal trend as well  
<sup>138</sup> (Fig. 2C): a surge in the number of sites in the second half of the 1st millen-  
<sup>139</sup> nium BCE, that led into a stagnation phase, which is followed by a decline. The  
<sup>140</sup> number of sites only increases after 1.000 CE again. The same pattern can be  
<sup>141</sup> observed when viewing the number of pottery styles through time (Fig. 2D).  
<sup>142</sup> The 'evolution' of pottery producing communities in Central Africa confirms  
<sup>143</sup> the temporal fluctuations reflected in the supra-regional SPD of archaeological  
<sup>144</sup> radiocarbon dates (Fig. 2B) and unveils a two-phase pattern during both the  
<sup>145</sup> Early and Late Iron Age periods. Each starts with a phase of expansion during

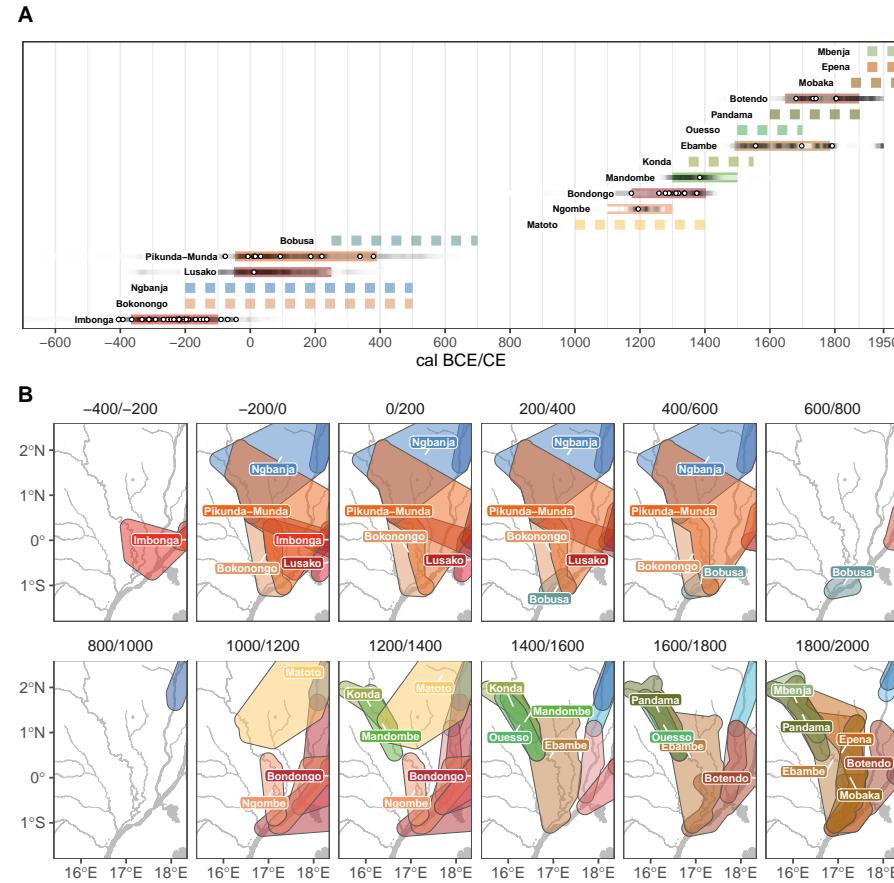


Fig. 3: Spatio-temporal distribution of known pottery styles in the Western Congo Basin (Fig.16) over the past 2600 years. **A** Circles represent the highest probability of calibrated calendar age of each pottery-linked 14C date. The intensity of grey-shading is proportional to the summed probability of the calendar-age windows of all pottery occurrences by type. Colored bars represent the phase duration of radiocarbon dates pottery styles. For groups with more than two associated radiocarbon dates, the phases' median start and end dates were calculated using a Bayesian model (Crema and Di Napoli 2021; Crema and Shoda 2021; Seidensticker 2024, Fig. S1, Tab. S1). Dashed colored bars indicate estimated bins derived from stylistic resemblance (Seidensticker et al. 2021, Data S2). **B** Time-sliced maps of occurrences of pottery styles in the Western Congo Basin. Negative numbers indicate calibrated ages BCE, while positive numbers represent calibrated ages CE. Extend per type was calculated as concave hull (Gombin et al. 2017) with a added buffer of 20 km. Colors correspond to **(A)**.

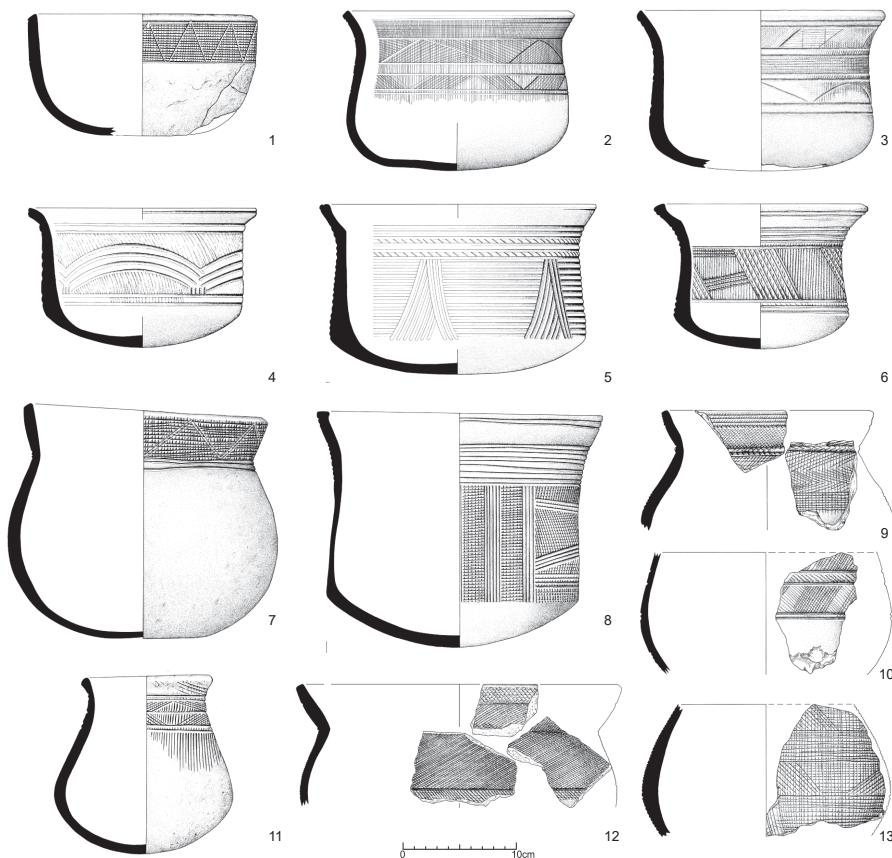


Fig. 4: Characteristic spectra of vessels associated with the Pikunda-Munda style group. (Drawings: Rita Vollbracht)

<sup>146</sup> which stylistically homogeneous pottery groups became widely distributed and  
<sup>147</sup> ends with a phase of high activity characterized by increasing abundance of  
<sup>148</sup> local pottery styles reflecting a process of regionalization (Seidensticker et al.  
<sup>149</sup> 2021).

<sup>150</sup> The history of localized discontinuities among potters' communities can be  
<sup>151</sup> described best in the western Congo Basin. The Pikunda-Munda style (Sei-  
<sup>152</sup> densticker 2021, 114–120), first described by Manfred Eggert (1992, 1993)  
<sup>153</sup> following fieldwork of the *River Reconnaissance Project* in 1987, is the old-  
<sup>154</sup> est widespread pottery found throughout the western Congo Basin (Fig. 1B;  
<sup>155</sup> 3). Only isolated finds of vessel parts associated with the Imbonga style from  
<sup>156</sup> Mobaka and Mitula are older (Fig. 1B; Seidensticker 2021, 169–172). The  
<sup>157</sup> distribution area of the Pikunda-Munda style is about 300 to 150 km large  
<sup>158</sup> (black dots in Fig. 1B). Its main characteristics, or type-species, are wide,  
<sup>159</sup> open-mouthed bowls with approximately parallel or concave sides, flared rims,

and rounded bases (Fig. 4). The general ornament scheme is based on linear elements produced through incision and grooving. Rocker-stamp decoration is occasionally present. Stylistically, it shows some similarities to contemporaneous groups of the Inner Congo Basin, such as the styles Lokondola, Lusako, Lingonda, and Bokuma (Wotzka 1995, 107). The available data point towards an interpretation in which the Pikunda-Munda style is a rather distant sub-stream of the Equator-Co style tradition and no fully independent entity (Seidensticker 2021, 192). Based on the current knowledge of the region's archaeology, the style has no known predecessor in the western Congo Basin. It is furthermore remarkable that its characteristics vanish from the region in the fifth to sixth century CE. All subsequent pottery styles found within the distribution area of the Pikunda-Munda style have their origin either in the Equator-Co style tradition of the Inner Congo Basin (Wotzka 1995, 222–224 Fig. 4, 273) or the Ngoko style tradition originating in south-east Cameroon (Fig. 3; Seidensticker 2021, 189–192).

Thus, the settlement history of the western Congo Basin follows the general bimodal picture (Seidensticker 2016, 2021, 2024) and the disappearance of pottery in the region after the fifth to sixth century CE underlines the inaccuracies actuated by simple historical projections of modern language data (Grollemund et al. 2015; Bostoen et al. 2015; Koile et al. 2022). It further raises the question of what happened to communities living in the western Congo Basin at the end of the Early Iron Age.

## 2 Materials and Methods

### 2.1 Pikunda-Munda Style Pottery

The Pikunda-Munda pottery style, among the oldest along the rivers Sangha and Likwala-aux-Herbes, was first described by Eggert (1992). Pottery of this style has been excavated at the two eponymous sites: Pikunda along the middle Sangha river and Munda on the upper Likwala-aux-Herbes river (Fig. 1B). In total, 37 complete vessels, or sufficiently preserved pieces allowing reconstruction of the entire profile, belonging to the Pikunda-Munda style have been uncovered (Seidensticker 2021, 114–115). The pottery is known from seven sites in the western Congo Basin (Seidensticker 2021, 119–120 Fig. 49). With some reservations, sherds from another 24 sites, including one in the Inner Congo basin, can be assigned to the Pikunda-Munda style (Fig. 1B; 3). The defining inventories are three pits excavated in 1987: pit B in trench PIK 87/1 at Pikunda (Seidensticker 2021, 288–300) and two ceramic depositions in pits from Munda labeled MUN 87/2-1-1 and MUN 87/2-1-3 (Seidensticker 2021, 321–335). The characteristic open-mouthed bowls with flared rimes, cylindrical or concave upper parts and rounded bases (Eggert 1993, 311–314) can be further divided into two sub-groups: one is characterized by a rounded transition from the wall to the base (Fig. 4.2–3), while the second group shows a distinct carination in the profile (Fig. 4.4–6,8). Bowls of the former type were

exclusively found within the older infill of feature MUN 87/2-1-1 as well as the inventory from the neighboring pit MUN 87/2-1-3. Bowls with the characteristic carination were found in the upper infill of MUN 87/2-1-1 and in pit B of trench PIK 87/1 at Pikunda (Seidensticker 2021, 115–117). Lesser represented among the complete vessels, but present in equal numbers in the overall inventory, are slightly globular vessels with everted rims (Fig. 4.7,9–13). Decorations consist of linear elements produced utilizing incision or grooving and rocker-stamping with a comb (Seidensticker 2021, 362 App. 4.12). Nine conventional radiocarbon dates (Seidensticker 2021, 117 Fig. 48, 355–356 App. 2) and one newer AMS date (Seidensticker 2024, Tab. 2: RICH-30864) date the Pikunda-Munda style between the second and first century BCE to fifth century CE.

This study focused on 39 vessel units of the Pikunda-Munda style (Tab. 1). Eight originate from the pit at Pikunda (B in PIK 87/1), while the inventories of the two pits at Munda are represented by 13 (MUN 87/2-1-1) and 17 (MUN 878/2-1-3) vessel units, respectively. A single Pikunda-Munda sherd found in secondary depositon in the modern pit PIK 87/2 at Pikunda was also included. The main goal of the re-examination was to ameliorate a preliminary study concerning the *chaîne opératoire* of potters' communities, which only included six vessels of the Pikunda-Munda style (Seidensticker 2021, 45–73).

## 2.2 Pottery Fabrics and Thin-Cection Petrography

Previous research established a reference system with nine primary macroscopic ceramic fabrics (Seidensticker 2021, 60–69). This system grouped sherds according to criteria observable without technical means other than a magnifier. Each major group was conceptualized as a putative 'recipe' prehistoric potters followed while sourcing and preparing used raw materials, most importantly clay and temper agents (Lange 2006, 49). The main characteristics to differentiate 'fabrics' (cf. Riemer 2011, 38–51) were the composition and texture of the clay matrix and non-plastic components as well as the firing color (Nordström 1972, 34). Differences within the nine main fabrics resulted in a general reference system of 27 macroscopic ceramic fabrics for the western and northern Congo Basin (Seidensticker 2021, 62–65 Tab. 11). Some main macroscopic fabrics correlate with stylistic groups (Seidensticker 2021, 69 Tab. 12). For example, all investigated sherds that are either part of the West tradition of the Equator-Co style tradition of the Inner Congo basin (Wotzka 1995, 221–222 Fig. 4) or stylistically closely related to those are part of the same macroscopic fabric group, labeled 'fabric 1'. This fabric is characterized by whitish firing colors and almost no visible non-plastic particles. Pottery from sites along the Likwala-aux-Herbes and lower Sangha river are almost exclusively part of this fabric (Seidensticker 2021, 67 Fig. 21). Thus, in this region, potters followed the same 'recipe' for sourcing and preparing clay since the onset of pottery production in that region in the last centuries BCE. The available qualitative descriptions of the technological aspects of the pottery styles in the

Site	Sample	Style	Sherd	M	X	P	Figures	Seidensticker 2021: plates
Munda	MUN 87/2-1-1-2:1	Pikunda-Munda	vessel	x				
Munda	MUN 87/2-1-1-2:2	Pikunda-Munda	vessel-part	x	x	x	5.D-F	91.2
Munda	MUN 87/2-1-1-2:3	Pikunda-Munda		x				
Munda	MUN 87/2-1-1-4:2	Pikunda-Munda	vessel	x	x	x	4.4	91.1
Munda	MUN 87/2-1-1-4:21	Pikunda-Munda	vessel	x	x			91.3
Munda	MUN 87/2-1-1-4:7	Pikunda-Munda	wall	x	x		7	91.4
Munda	MUN 87/2-1-1-4:11	Pikunda-Munda		x				
Munda	MUN 87/2-1-1-5:2	Pikunda-Munda	vessel	x	x		4.5; 8	91.5
Munda	MUN 87/2-1-1-5:5	Pikunda-Munda		x				
Munda	MUN 87/2-1-1-7:2	Pikunda-Munda	vessel	x				91.6
Munda	MUN 87/2-1-1-8:1	Pikunda-Munda	vessel	x	x		9	91.8
Munda	MUN 87/2-1-1-8:2	Pikunda-Munda	vessel	x	x		10	
Munda	MUN 87/2-1-1-8:3	Pikunda-Munda	vessel-part	x	x		4.3	91.7
Munda	MUN 87/2-1-3:3	Pikunda-Munda	vessel	x			4.1	92.5
Munda	MUN 87/2-1-3:7	Pikunda-Munda	vessel	x	x			93.1
Munda	MUN 87/2-1-3:8	Pikunda-Munda	vessel	x	x		4.11	92.8
Munda	MUN 87/2-1-3:9	Pikunda-Munda	vessel	x	x			93.4
Munda	MUN 87/2-1-3:10	Pikunda-Munda	vessel	x	x		4.7	93.3
Munda	MUN 87/2-1-3:13a	Pikunda-Munda	vessel	x				93.5
Munda	MUN 87/2-1-3-1:1a	Pikunda-Munda	vessel-part	x				92.3
Munda	MUN 87/2-1-3-1:1b	Pikunda-Munda	vessel	x	x			92.1
Munda	MUN 87/2-1-3-1:2	Pikunda-Munda	vessel	x	x			92.2
Munda	MUN 87/2-1-3-4:4	Pikunda-Munda	vessel	x				92.4
Munda	MUN 87/2-1-3-4:11	Pikunda-Munda	vessel-part	x				93.7
Munda	MUN 87/2-1-3-5:5	Pikunda-Munda	vessel	x				92.6
Munda	MUN 87/2-1-3-5:12	Pikunda-Munda	vessel	x	x			93.2
Munda	MUN 87/2-1-3-5:18	Pikunda-Munda		x				92.9
Munda	MUN 87/2-1-3-6:1-2	Pikunda-Munda	vessel-part	x				
Munda	MUN 87/2-1-3-6:6	Pikunda-Munda	vessel	x	x		4.2	92.7
Munda	MUN 87/2-1-3-6:15	Pikunda-Munda	vessel	x	x			93.6
Pikunda	PIK 87/1:1	Pikunda-Munda	wall	x				
Pikunda	PIK 87/1:11-12	Pikunda-Munda	wall	x				
Pikunda	PIK 87/1-8:1 /-9:1	Pikunda-Munda	vessel	x	x		4.8; 6	44.3
Pikunda	PIK 87/1-4:20	Pikunda-Munda	wall	x				46.20
Pikunda	PIK 87/1-5:1 -6:10 -7:12 - 9:6	Pikunda-Munda	wall		x			46.21
Pikunda	PIK 87/1-7:1 -8:4	Pikunda-Munda	vessel-part	x	x			45.2
Pikunda	PIK 87/1-9:5	Pikunda-Munda	wall		x			47.6
Pikunda	PIK 87/1-10:7 -11:1 /-11:4 /-12:2	Pikunda-Munda	vessel-part	x				45.1
Pikunda	PIK 87/2-4:73	Pikunda-Munda	wall	x				48.25
Pikunda	PIK 87/1-12:1	Lusako	rim		x			45.16
Pikunda	PIK 87/1-8:1	cf. Ngbanja	wall	x				47.20
Pikunda	PIK 87/1-8:2	cf. Ngbanja	wall	x				47.21
Pikunda	PIK 87/1-9:7	cf. Ngbanja	wall	x				47.19
Pikunda	PIK 87/2-6:77	Mandombe	wall	x				
Pikunda	PIK 87/1-1:35	Mandombe	wall		x		5.J-K	
Pikunda	PIK 87/1-2:3	Mandombe	vessel-part	x	x		13	47.24
Pikunda	PIK 87/1-2:123	Mandombe	rim		x			
Pikunda	PIK 87/1-3:?	Mandombe	wall	x			14	
Pikunda	PIK 87/1-2:70	Ebambe	wall		x		5.A-C	
Ngombe	NGO 87/102:27	Ngombe	vessel	x			11	42.16
Ngombe	NGO 87/102:28-29	Ngombe	vessel	x	x		12	43.1
Munda	MUN 87/1-0-2-6:1	Ebambe	vessel	x			5.G-H	90.2
Itanga	ITN 87/103:11	Epena	vessel	x			5.I	96.3
Pikunda	PIK 87/501:2	modern	vessel	x	x		15	
Pikunda	PIK 87/501:4	modern	vessel	x	x	x	5.L	

Table 1: List of samples included in this study and applied methods. Type of sherds are separated for complete or nearly complete vessels, vessel parts of which considerable parts are missing, but the entire profile from the rim to the base can be reconstructed, and wall fragments with either the rim or base missing. The samples were subjected to macro-analysis of surface traces (M), X-raying (X), and petrographic analysis (P).

245 Inner Congo Basin by Wotzka (1995, 59–210) indicate that nearly all styles in  
246 the western parts of this region would be assigned to the same fabric group  
247 1 as they display comparable characteristics. Only styles that date after the  
248 fifteenth century CE and are part of the Tshuapa, Maringa, or northern style  
249 tradition in the eastern part of the Inner Congo Basin show higher concentra-  
250 tions of quartz inclusions and would thus be grouped in macroscopic fabric 4  
251 (Seidensticker 2021, 62–65 Tab. 11).

252 To further elaborate on this preliminary and superficial analysis, a com-  
253 prehensive study of the mineralogical compositions of pottery sherds from  
254 the Congo Basin was started. For this paper, four thin-sections from ceram-  
255 ics of the Pikunda-Munda style (Fig. 5A–F) as well as nine thin-sections from  
256 younger pottery from the two main sites Pikunda and Munda (Fig. 5G–L) were  
257 studied (Tab. 1). The petrographic analysis was conducted using an Olympus  
258 BX41 microscope, and the description and interpretation of observations were  
259 based on established reference works regarding ceramic petrography (MacKen-  
260 zie et al. 2017; Quinn 2022).

### 261 2.3 Macro-Traces and X-Radiographs

262 The shaping technique is the second aspect of the *chaîne opératoire* of Pikunda-  
263 Munda potters under investigation in this paper. The shaping process can be  
264 sub-divided into two phases: the forming or roughing-out phase, henceforth  
265 referred to as the 'primary shaping technique', and the subsequent 'secondary'  
266 shaping technique (Shepard 1956 (reprint 1985; Rye 1981; Livingstone Smith  
267 2007a; Livingstone Smith and Viseyrias 2010)). Distinct actions of the pot-  
268 ter during the shaping process can be deduced through surface features such  
269 as fissures, cracks, or breaks and their pattern, defective joints, as well as  
270 variations in the texture of the surfaces. Systematically spatially co-occurring  
271 features, systematized as configurations following Livingstone Smith (2007a)  
272 as well as Livingstone Smith and Viseyrias (2010), are physical remnants of  
273 technical behaviors. These are compared and interpreted in reference to avail-  
274 able ethnographic descriptions of the potting practices in the immediate study  
275 area (Eggert and Kanimba-Misago 1980; Eggert in prep.), as well as from the  
276 wider region (Gosselain 1992, 2002; Gosselain and Livingstone Smith 1997;  
277 Livingstone Smith 2007b, 2010, 2016; Livingstone Smith and van der Veken  
278 2009; Livingstone Smith and Viseyrias 2010) and other parts of Africa (Gallay  
279 et al. 1998; Gaspar Da Silva et al. 2005; Gosselain and Livingstone Smith 2005;  
280 Gosselain 2006; Livingstone Smith 2007a; Mayor 2011; Gosselain 2014).

281 A preliminary study on 28 vessels from the western and northern Congo  
282 Basin, including six vessels of the Pikunda-Munda style, could identify three  
283 main groups of vessels sharing observed macro-traces and surface features  
284 (Seidensticker 2021, 45–60, 69–73). The present study included 39 vessel units  
285 of the Pikunda-Munda style alone (Tab. 1).

286 The study of macro-traces was supplemented through x-radiographs that  
287 offered insight into the internal micro-structure of the vessels (Stevenson 1953;

288 Rye 1977; Vandiver 1987). Radiographs of 26 vessels pertaining to the Pikunda-  
289 Munda group were produced at the Royal Museum for Central Africa (RMCA).  
290 The bulk of these vessels originated from the two neighboring pit features  
291 MUN 87/2-1-1 (n=8) and MUN 87/2-1-3 (n=16) at Munda on the Likwala-  
292 aux-Herbes river. Only two vessel units from the pit PIK 87/1 were sufficiently  
293 big enough to be radiographed.

294 **3 Results**

295 **3.1 Macroscopic and Petrographic Fabrics**

296 Previous studies (Seidensticker 2021, 60–69) established that Pikunda-Munda  
297 ceramics unanimously show the same macroscopic fabric: a fine clay paste usu-  
298 ally dark or whitish in colour with no or very few macroscopic inclusions. The  
299 petrographic analysis corroborated this. Four sherds of vessels of the Pikunda-  
300 Munda style group showed strong similarities (Fig. 5A–F). The petro-fabric  
301 is based on fine clays showing no or very little birefringence (Fig. 5C,5F). Its  
302 main feature is large quantities of sponge spicules. These appear as elongated  
303 isotropic rods in plane-polarized light (PPL; Fig. 5A,E,H) and are the remains  
304 of the micro-sized, siliceous skeletons of freshwater sponges. Sponges, known  
305 as Cauixi in Amazonia, are known to have been added as temper agents to  
306 pre-Columbian pottery in the Amazon Basin (Linné 1932, 1957; da Costa et al.  
307 2004; Rodrigues et al. 2017; Villagran et al. 2022), as well as the Orinoco river  
308 valley (Lozada Mendieta 2019) and in the Paraná river valley (Ottalagano  
309 2016). They are known to improve the mechanical properties of the vessels af-  
310 ter firing by increasing mechanical rigidity (Natalio et al. 2015). In Africa, as  
311 in other parts of the world (Cordell 1993; Bloch et al. 2019), they indicate the  
312 use of lacustrine or fluvial clay sources. Sponge spicules rich pottery is rarely  
313 documented in pottery from sub-Saharan Africa though. Some examples are  
314 known from Mali (Brissaud and Houdayer 1986; McIntosh and MacDonald  
315 1989; Nixon and MacDonald 2017), Sudan (Adamson et al. 1987) and the  
316 great lakes region of East Africa (Ashley 2005, 185). Contrasting these few  
317 empirical evidence against the wide usage of fluvial clay's among modern pot-  
318 tters communities in Africa (Drost 1967, 19 Map 1) exemplifies the novelty of  
319 the observation of their wide presence in the Congo Basin. A lack of observed  
320 gemmules in the thin sections hampers species identification. A synthesis of  
321 spongillofauna in Africa by Manconi and Pronzato (2009) offers some poten-  
322 tial candidates: *Metania pottsi* is widely distributed in the region, but spicules  
323 often show conules on the surface, and the species is best identified based on  
324 their gemmulescleres (Manconi and Pronzato 2009, 38–47), which are lack-  
325 ing in the archaeological samples. Other species with matching features are  
326 either not documented in the western Congo Basin, such as *Eunapius nitens*  
327 (Manconi and Pronzato 2009, 149–151), which shows very similar spicules,  
328 or are poorly documented, such as *Trochospongilla philottiana* (Manconi and  
329 Pronzato 2009, 198–199).

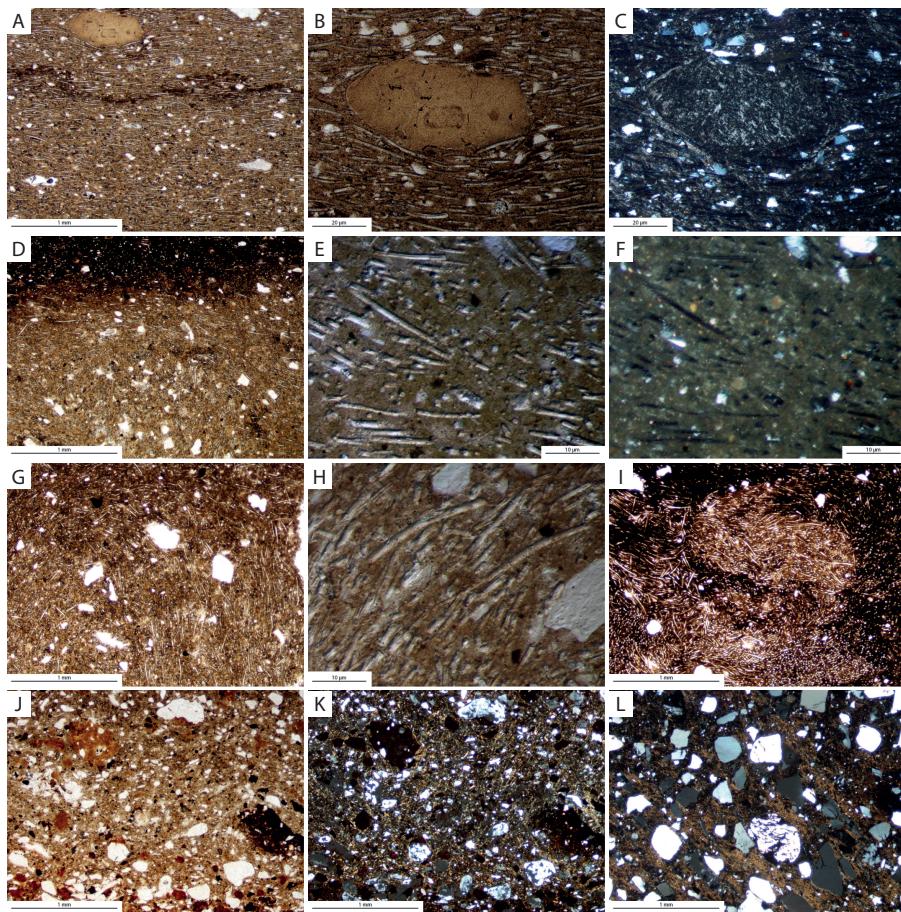


Fig. 5: Photomicrographs of ceramics from Pikunda (A–C, J–L), Munda (D–H) and Itanga (I) (*cf.* Fig. 1B) dating into the Early (A–F) and Late Iron Age (G–L) illustrating the main petro-fabrics encountered (A–B,D–E,G–J in plain-polarized light [PPL]; C,F,K–L in cross-polarized light [XPL]). Pikunda-Munda pottery (A–F) is unanimously produced using fluvial clays rich in sponge spicules (A–H). Samples from Pikunda dating into the Late Iron Age were systematically produced using clays void of sponge spicules (J–L). Additional features include clay pellets (B–C) and clay mixing (I).

The quart fraction observed within this fabric consists of sub-angular mono-crystalline grains that are interpreted as natural components of the source clays (Fig. 5C,F). Occasionally, clay pellets (Fig. 5C) and evidence for clay mixing (Fig. 5A,I) were observed. Clay mixing results in varying 'optical activity' under cross-polarized light (XPL) (Whitbread 1986). In general, only very limited or no birefringence was observed. One sherd from Munda on the upper Likwala-aux-Herbes river (Fig. 5D) showed a zonation separating a

337 clay matrix without birefringence from one with reddish interference colours  
338 and slight birefringence. The petro-fabric corresponds to the described fine  
339 macroscopic fabric 1 (Seidensticker 2021, 60–69).

340 While the selection of fluvial clays, rich in sponge spicules and an absence  
341 of any additional tempering, can be considered a distinct characteristic among  
342 Pikunda-Munda potters, substantial changes can be observed in later times  
343 among potters' communities along the middle to upper Sangha river versus  
344 those on the lower reaches of the Sangha and along the Likwala-aux-Herbes  
345 river. At Pikunda on the Sangha river, potters' approached distinctly different  
346 clay sources and tempered their clays (Seidensticker 2016, 2020). There are  
347 no indications that fluvial clays rich in sponge spicules were used further. The  
348 late Iron Age sherds from Pikunda show distinct birefringence (Fig. 5K–L;  
349 Stoops 2021, 131–141). The mineral component is considerably different from  
350 that seen in the thin-section of the Pikunda-Munda sherds: quartz grains are  
351 bigger, more angular and occasionally, multi-crystalline rock fragments can be  
352 observed (Fig. 5K). Runiquartz (Marcelino et al. 2018, 673 Fig. 6) is regularly  
353 present as well (Fig. 5L). They indicate weathering of the quartz and, thus,  
354 a highly altered environment. The sherds also contain opaque components  
355 (Fig. 5J–K), reminiscent of iron-rich minerals potentially related to lateritic  
356 soil formation processes (Scheffer and Schachtschabel 2010, 351–352). Occa-  
357 sionally, organic inclusions are visible. These observations indicate that potters  
358 of the late Iron Age potentially preferred clay sources that show some relation  
359 to soil formation processes and tempered those clays with mineral components  
360 and organics.

361 On the lower Sangha and the Likwala-aux-Herbes river, on the other hand,  
362 Late Iron Age potters still use similar or the same fluvial clay sources prevalent  
363 in the Early Iron Age pottery. The pottery of the younger styles Ngombe,  
364 Ebambe, Epena, and Mobaka (Fig. 3) all show the same macroscopic fabric 1  
365 (Seidensticker 2021, 69 Tab. 12), which corresponds with the petro-fabric rich  
366 in sponge spicules, indicating the use of fluvial clays. The concentric orientation  
367 of sponge spicules in a sherd from Munda (Fig. 5G) indicates either clay mixing  
368 or shaping by coiling.

### 369 3.2 Shaping techniques

370 The primary shaping technique of Pikunda-Munda potters has been identified  
371 based on macro-traces and radiograph features. Common among Pikunda-  
372 Munda vessels, often wide-mouthed bowls with parallel or concave sides, flared  
373 rims, and round bases, are helical fissures, cracks, or breaks (Fig. 6, 7, 8,  
374 and 10). This feature, usually occurring during the drying stage, indicates an  
375 upward, rotating movement the potter applies during the primary shaping  
376 stage. A similar technique was documented at the potters' village of Ikenge on  
377 the Ruki river (Fig. 1; Eggert and Kanimba-Misago 1980). Another common  
378 feature is wall-parallel 'lamination', usually visible on the breaks (Fig. 8) or

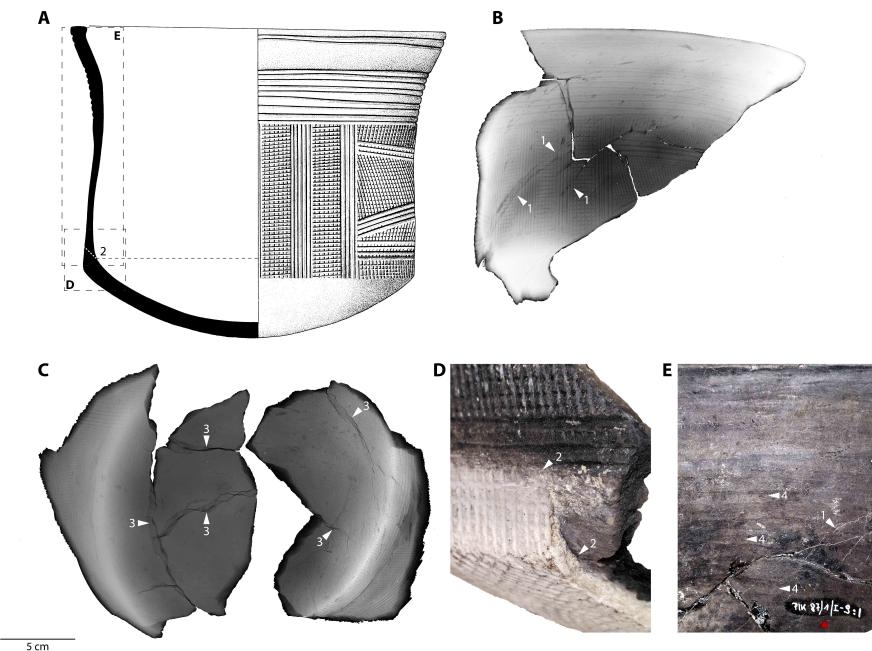


Fig. 6: Technical observations on PIK 87/1-8:1: (1) helical fissures and breaks; (2) joint between the wall and base; (3) radial and concentric fissures and breaks in the base; (4) horizontal polishing facets on the inside; no illustrations available: wall-parallel lamination in the breaks and paddle marks on the exterior of the base. (B: X-ray from lateral; C: X-Ray from inferior; D: Detail of carination; E: View of interior surface)

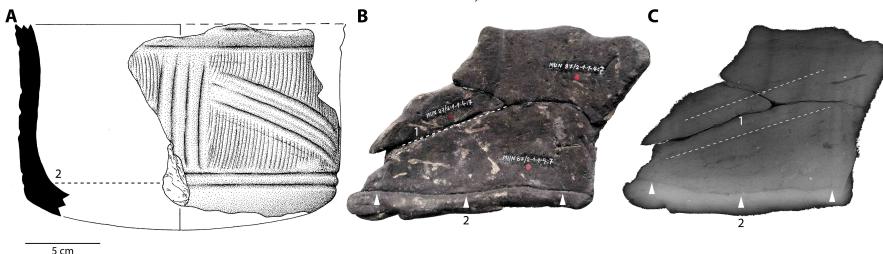


Fig. 7: Technical observations on MUN 87/2-1-1-4:7: (1) helical fissures and breaks; (2) horizontal joint connecting the wall and the base (B: View from posterior; C: X-ray from posterior).

379 as flaking of the surface. These two features indicate a drawing technique to  
380 be applied by Pikunda-Munda potters to shape the upper parts of the vessels.

381 Nearly all vessels studied showed some signs that their upper parts and  
382 bases were pre-shaped separately. While all features of the upper parts of the  
383 vessels are strikingly similar, indicating that the potters performed similar

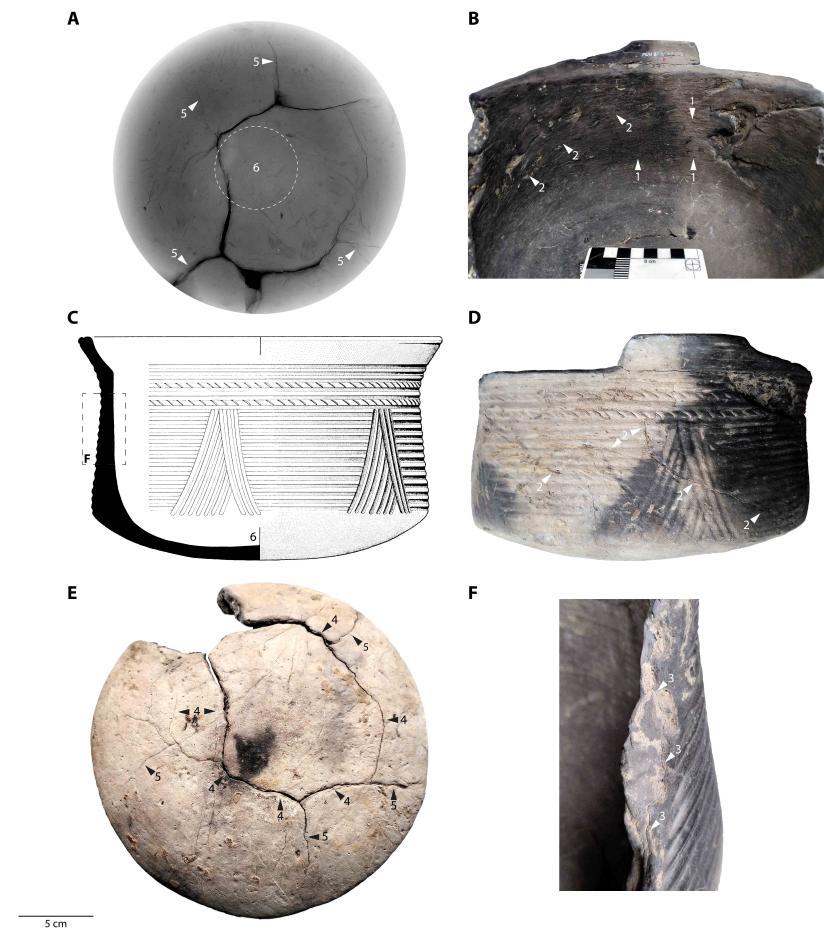


Fig. 8: Technical observations on MUN 87/2-1-1-5:2: (1) horizontal polishing facets; (2) helical fissures and breaks; (3) vertical lamination of the wall; (4) concentric break; (5) radial fissures and cracks; (6) thickening of the base. (A: X-ray from superior; B: View from posterior; D: View from lateral; E: View from inferior; F: Detail of breakage)

actions and motions to shape these parts, two modes of constructing the bases were observed. The most widespread configuration of features is radial as well as concentric fissures, cracks or breaks in the base (Fig. 8, 9, and 10). These are regularly coupled with patchy differences in the densities of the base, as observed in the radiographs. This set of co-occurring features is distinct from the features observed at the upper parts. The current working hypothesis is that these features are the remains of additional clay used to 'close' the rough-out. After adding clay, the base was then shaped using pounding and paddling, similar to what Eggert and Kanimba-Misago (1980) documented at Ikenge.

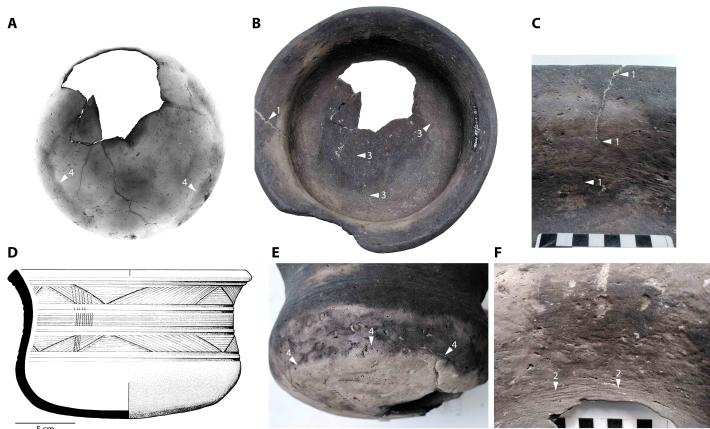


Fig. 9: Technical observations on MUN 87/2-1-1-8:1: (1) single vertical fissure and crack in the wall; (2) horizontal compression folds near the base; (3) radial fissures in the base; (4) thickening on the outside at the base. (A: X-ray from superior; B: View from superior; D: Detail of interior surface; E: Detail of transition of wall to base; F: Detail of interior surface at transition of wall to base)

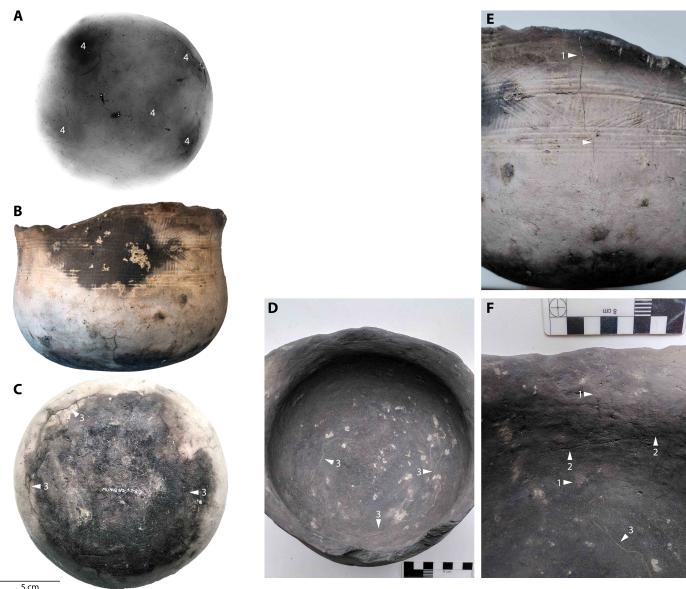


Fig. 10: Technical observations on MUN 87/2-1-1-8:2: (1) single vertical fissure and crack in the wall; (2) helical fissures; (3) concentric fissures; (4) thinning of the base and paddle marks. (A: X-ray from superior; B: View from lateral; C: View from inferior; D: View from superior; E: Detail from lateral; F: Detail of the interior surface)

393 A second, slightly different mode is attested for in two vessels (Fig. 6–  
394 7) and characterized by a visible joint between the wall and the base, right  
395 at the carination. In one particular case (Fig. 6), the base overlaps the wall,  
396 with a small part of the decoration of the upper parts even being covered. This  
397 indicates that the upper part must have been roughed-out, shaped, and already  
398 decorated before the base, presumably pre-shaped separately, was attached.  
399 Thus, this second mode combines the drawing of a ring technique with a slab  
400 bottom.

401 That the initial rough-out was shaped by drawing of a ring (cf. Living-  
402 stone Smith 2010), which is a different technique from the pierced lumps ob-  
403 served at Ikenge (Eggert and Kanimba-Misago 1980), can be deduced from  
404 singular vertical fissures and cracks in some vessels (Fig. 9–10). This feature  
405 is interpreted as a remnant of the construction of the initial ring.

406 The configuration of features constituting core stages of the *chaîne opéra-*  
407 *toire* of Pikunda-Munda potters consists of helical fissures, cracks of breaks  
408 in the upper part, lamination visible in the breaks, and either the addition of  
409 clay to close the base, involving usage of pestles and paddles, or slab bottoms.

#### 410 4 Discussion

411 A robust theoretical pillar to understanding material objects, on an individual  
412 and collective level, is the choices made during their production. The produc-  
413 tion process is best divided up into phases consisting of sequences of distinct  
414 actions and organized sets of operations to retrace the transformative trajec-  
415 tories that progressively alter the state of all used material resources; in the  
416 case of pottery, the raw clay and any additional temper materials (Gosselain  
417 2018, 3–4). The integration of all those actions can be summed up using the  
418 concept of *chaîne opératoire*, which has already been the predominant analyti-  
419 cal approach to behavioral analyses in lithic technology since the 1980s (Tixier  
420 et al. 1980; Tixier 1984; Pelegrin et al. 1988). *Chaîne opératoire* approaches  
421 enable systematic and structured comparisons between sequences of actions on  
422 an intra- and inter-community level, in Africa (Gosselain 1992; Gallay et al.  
423 1998; Gosselain 2002; Livingstone Smith 2007a; Mayor 2011; M'Mbogori 2015;  
424 Delvoye et al. 2016; Delvoye 2022) and elsewhere (see for example Manem 2008;  
425 Ard 2014; Gomart 2014; Gaffney 2020; Heitz 2023).

426 Often variations in pottery technology, especially clay procurement and  
427 preparation strategies, have been interpreted rather as a result of forced adap-  
428 tations to constraints imposed by the available raw materials (Braun 1983; Tite  
429 1999; Rice 2015) than a result of the socio-historical heritage of distinct pot-  
430 ters' communities (McIntosh 1995; Gosselain 2010; Roux 2017; Gosselain 2018;  
431 Roux 2019). Pioneering studies on the socio-cultural nature and putative his-  
432 tory of potters' behavior focused on ethno-archaeological observations (Lecht-  
433 man 1977). With potting practices being learned behaviors, whose knowledge  
434 base is transferred within tight-knit social networks, mostly through kinship,  
435 the work of individual potters is interrelated through collective knowledge,

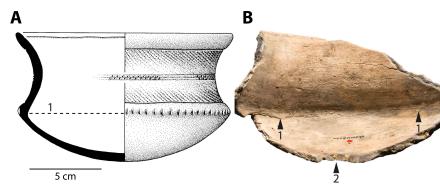


Fig. 11: Technical observations on NGO 87/102:27: (1) horizontal fissures and cracks indicating joining of two parts; (2) concentric break of the base. (B: View of the interior surface)

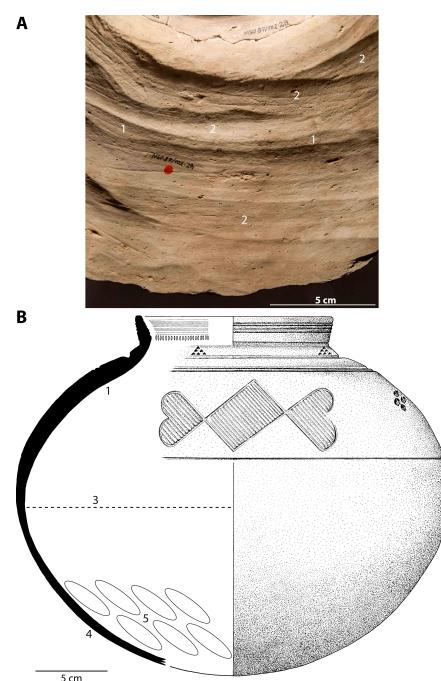


Fig. 12: Technical observations on NGO 87/102:28–29: (1) thickening of the wall; (2) horizontal scraping; (3) horizontal break, indicating joining of two pieces; (4) thinning of the wall; (5) pounding marks and thinning of the wall. (A: Detail of the interior surface at the upper part)

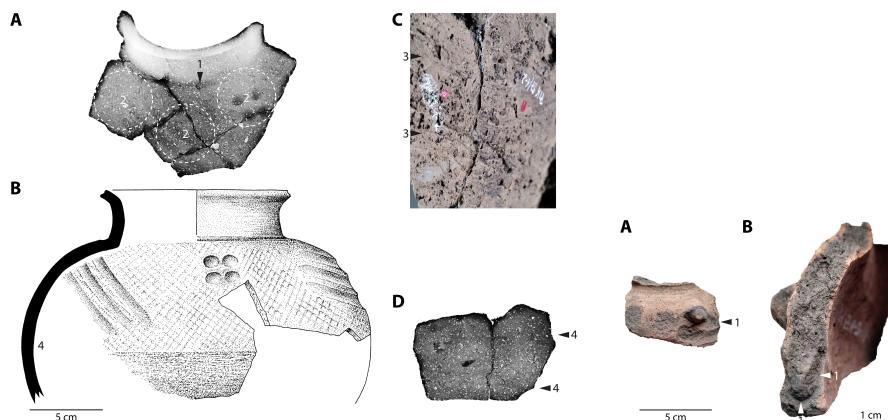


Fig. 13: Technical observations on PIK 87/1-2:3: (1) reduced density indicating join for the rim to the neck; (2) patches of higher and lower density; (3) fine scraping on the interior surfaces; (4) horizontally organized changes in density indicating remnants of coils. (A: X-ray from superior; C: Detail of interior surface from D; D: X-ray from lateral)

Fig. 14: Technical observations on PIK 87/1-3:? (1) remnants of a coil visible in the break. (A: View from lateral; B: Detail of breakage)

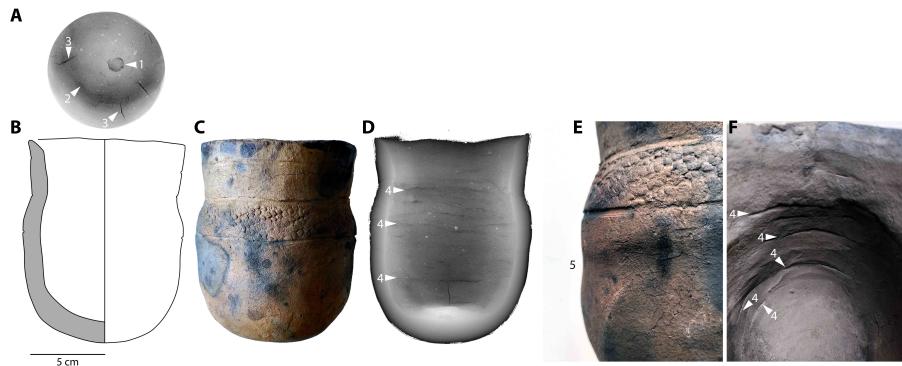


Fig. 15: Technical observations on PIK 87/501:2: (1) remnant of the removed fruit seed used as onset of the coiling; (2) concentric fissures; (3) radial cracks; (4) gaps between coils; (5) horizontally organized variations of the exterior surface of the vessel. (A: X-ray from superior; C: View from lateral; D: X-ray from lateral; E: Detail of exterior surface; F: Detail of interior surface)

436 tools, and materials, all together defining "communities of practice" (Wenger  
 437 1998; Lave 1991; Lave and Wenger 1991; Roddick and Stahl 2016). Within  
 438 such communities, knowledge is transmitted by a lived experience of participa-  
 439 tion within a social network, and actions are guided by dispositions and  
 440 cultural competencies (Heitz and Stapfer 2017). Training and learning, on the  
 441 other hand, happen in continuous loops of applying embodied and cognitive  
 442 knowledge with the use of specific tools (Kuijpers 2018).

443 The results presented in this study allow reconstructing key phases within  
 444 the *chaîne opératoire* of potters producing Pikunda-Munda style vessels. The  
 445 initial stage concerns the procurement and preparation of the raw materials.  
 446 All previously studied vessel units of the Pikunda-Munda style (Seidensticker  
 447 2021, 114–120) showed a strikingly similar macroscopic fabric (Seidensticker  
 448 2021, 62 Tab. 11, 69 Tab. 12), indicating similar clay sources. The petrographic  
 449 analyses presented here further corroborate the macroscopic fabrics as all stud-  
 450 ied samples of Pikunda-Munda pottery were made using clays extremely rich  
 451 in sponge spicules (Fig. 5A–F) that must originate from the floodplains of the  
 452 rivers and smaller streams traversing the study area.

453 Research by Gosselain and Livingstone Smith (1997, 148) showed that pot-  
 454 ters usually "satisfy themselves with a very wide spectrum of clays" and that  
 455 "processing techniques are not justified by techno-functional requirements, but  
 456 governed by traditions and/or individual perceptions of a particular clay's ap-  
 457 propriateness". Thus, the observed preferences for specific clay sources and  
 458 the 'recipe' in which the raw materials are handled represent chosen behaviors  
 459 linked to the social identity of the potters. The findings of this study corrob-  
 460 orate earlier observations (Seidensticker 2016, 123–124) in so far as, despite  
 461 slightly varying shaping techniques and stylistic characteristics, the preference  
 462 for fluvial clays among potters' communities responsible for vessels subsumed

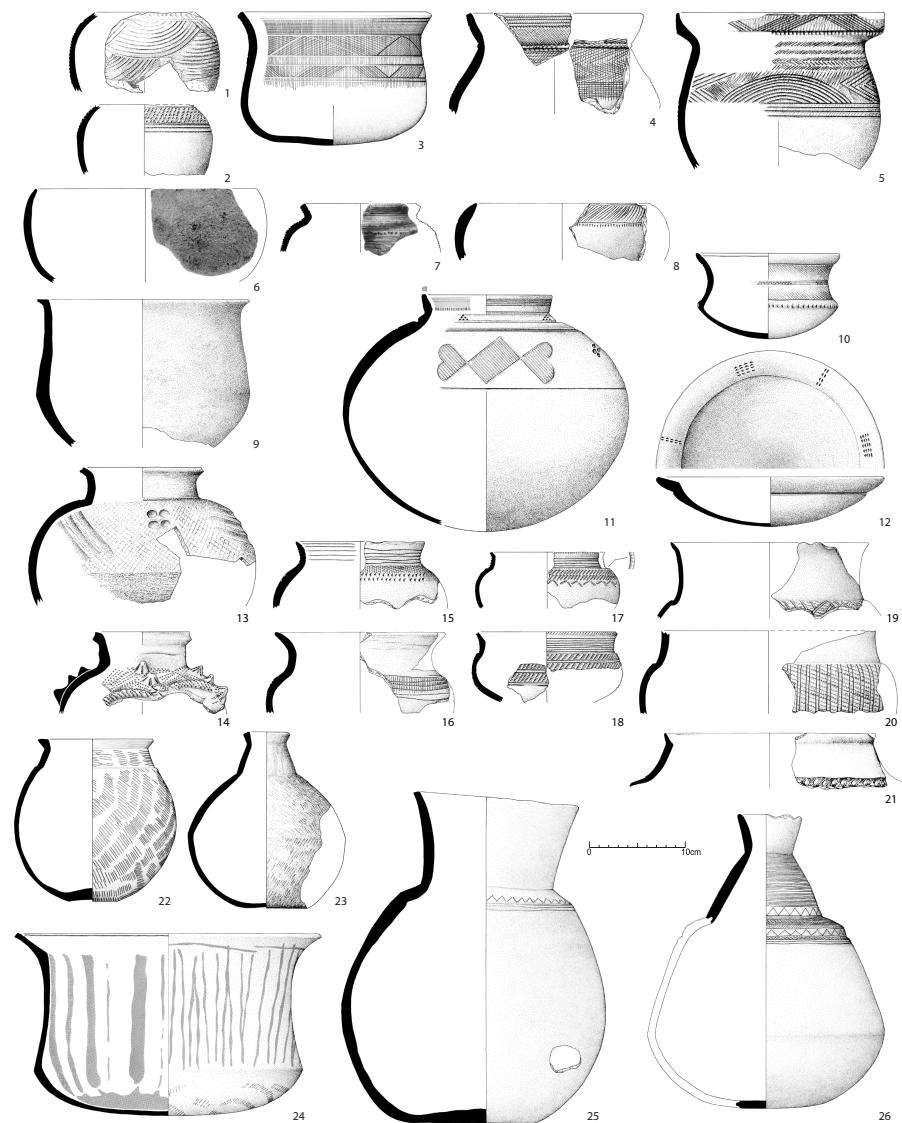


Fig. 16: Examples of pottery styles recorded in the Western Congo Basin in general chronological order: 1–2) Imbonga (Seidensticker 2021, 169–172); 3–4) Pikunda-Munda (ibid. 114–120); 5) Bokonogo (ibid. 120–123); 6–8) Bobusa (ibid. 162–165); 9) Matoto (ibid. 128–131); 10–12) Ngombe (ibid. 124–128); 13–14) Mandombe (ibid. 145–148); 15–16) Konda (ibid. 148–152); 17–18) Ouesso (ibid. 152–155); 19–20) Pandama (ibid. 155–158); 21) Mbenja (ibid. 158–162); 22–23) Ebambe (ibid. 131–136); 24) Mobaka (ibid. 141–144); 25–26) Epena (ibid. 137–141). The chrono-spatial distribution of these ceramics types are displayed in Fig. 3. (Drawings: Rita Vollbracht)

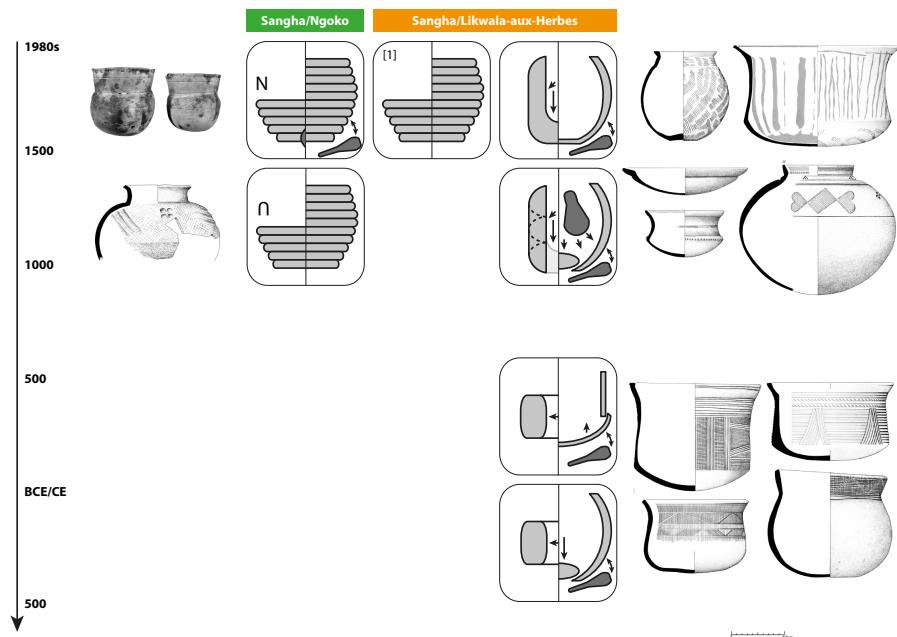


Fig. 17: Schematic overview of changes in primary and secondary shaping techniques along the rivers Ngoko, Sangha and Likwala-aux-Herbes throughout the past 2.000 years as reconstructed based on macro-traces and x-ray-analysis of pottery vessels. Greenish shade represents pottery styles associated with the Ngoko style tradition, while orange color represent pottery styles associated with the Pikunda-Munda style and the subsequent pottery styles related to ceramics from the Inner Congo Basin (Fig. 3). Ethnographic records offer insight into modern potting techniques and are either to be published elsewhere (Eggert in prep.) or in reference to Mpika-Ngomma (1996, 25–35; [1]). Alongside the generalized shaping techniques are representative examples of the produced vessels shows (cf. Seidensticker 2021, 2024)

as Pikunda-Munda style is indicative of some degree of shared social identity. Especially telling is the finding from the Sangha river (Seidensticker 2020): during the Late Iron Age, fluvial clays rich in sponge spicules were not used by potters of the younger Ngoko style tradition (greenish colored styles in Fig. 3; 5:J–L; 13; 14; 16:13–21; and 17), while potters producing other contemporaneous styles such as Ngombe, Ebambe, Epena, or Mobaka (orange-brownish colored styles in Fig. 3; 5:G–I; 11; 12; 16:10–12 & 22–26; and 17) were still relying exclusively on fluvial clays, similar to Pikunda-Munda potters' earlier. This further underlines that potters of the Ngoko style tradition, whose vessels are shaped by coiling (Figs. 13 and 14; Seidensticker 2021, 53–54 Fig. 16B, 72 Tab. 13), similar to the modern pottery (Fig. 15), do not share any aspect of their potting behavior with preceding communities. On the other hand, pot-

ters along the lower Sangha, as well as the Likwala-aux-Herbes river, pertained the preference for fluvial clays (Fig. 5G–I). River clays are also the prevalent source used in the western parts of the Inner Congo Basin, and pottery dating into the Late Iron Age along the lower Sangha and Likwala-aux-Herbes river are, with varying degrees, stylistically related to styles of the West tradition of the Equator-Co style tradition (Wotzka 1995, 221–222 Fig. 4). Future research will test to what degree the preference for fluvial clays is also a hallmark of the Equator-Co style tradition.

Additionally, this study provides further insight into the primary and secondary shaping techniques of Pikunda-Munda style pottery. While earlier research (Seidensticker 2021, 47–51 Fig. 13,69–73) already suggested that Pikunda-Munda vessels were produced through drawing, this study could further specify the technique: Pikunda-Munda potters produced their vessels through the drawing of a ring technique, and bases were either closed with additional clay or a separately shaped slab bottom (Fig. 17).

While there are no indications for the origin of the Pikunda-Munda pottery and its distinct *chaîne opératoire*, the exact cause for its disappearance is equally unclear. The youngest feature yielding Pikunda-Munda style pottery is a pit connected to an open bowl furnace or smith's hearth at Munda dating into the third to sixth century CE (Seidensticker 2021, 335–339 Fig. 170). The next youngest pottery style identified along the lower Sangha river is the Ngombe style (Fig. 3; Seidensticker 2021, 125–128), recently dated into the late twelfth to mid thirteenth century CE (Seidensticker 2024, Tab. 2: RICH-30864). The vessels of the Ngombe style show substantial stylistic similarities to the Longa and Mbandaka pottery of the Inner Congo Basin (Wotzka 1995, 121–128,139–143). The pottery from Ngombe is made of fluvial clays rich in sponge spicules (Seidensticker 2020) and at least the big globular vessel is shaped via drawing of superimposed rings (Figs. 11 and 12; Seidensticker 2021, 52–53 Fig. 15). Worth mentioning is the presence of carinated bowls within the Ngombe style (Fig. 11 and 16.10), strikingly similar to the characteristic carinated bowls of the Longa pottery from the Inner Congo Basin (Wotzka 1995, 121–128). The main vessel shape, with its flared rims, concave upper parts, and pronounced carinations leading to round bases (Seidensticker 2021, 197 Fig. 94.1–2) are the only putative typological remnant one might consider to discuss in terms of heritage of the Pikunda-Munda bowls.

Along the Likwala-aux-Herbes river, pottery production is only attested for from the sixteenth century CE onward again (Fig. 3), as represented by the Ebambe style (Fig. 16.22–23; Seidensticker 2021, 131–136). Vessels of that style are very similar to the modern Epena style (Fig. 16.25–26; Seidensticker 2021, 137–141), and both styles are produced exclusively using fluvial clays as well (Seidensticker 2020). Regarding shaping techniques, preliminary research found that vessels of both styles share features indicative of the drawing of a ring or drawing of superimposed rings technique (Fig. 17; Seidensticker 2021, 55–57 Fig. 17–18). Of particular interest in terms of the 'heritage' of the Pikunda-Munda pottery among modern pottery in the region is the Mobaka pottery style (Seidensticker 2021, 141–144). The defining feature of this style

521 are carinated bowls of seemingly the same basic shape as in the Pikunda-  
522 Munda group (Fig. 16.24; Seidensticker 2021, 142 Fig. 63.1,64). At this stage,  
523 it remains unfortunately unclear why modern potters' producing the Mobaka  
524 style bowls choose this particular shape.

525 Further upstream of Pikunda (Fig. 1), pottery production commences again  
526 from the thirteenth century onward (Fig. 3). The stylistic characteristics are  
527 substantially different, and ceramics are part of the Ngoko style tradition con-  
528 sisting of five successive style groups: Mandombe, Konda, Ouesso, Pandama,  
529 and Mbenja (Fig. 16.13–21; Seidensticker 2021, 145–162). Besides globular  
530 pots being the dominant vessel shape among these styles, they all have been  
531 produced using clays void of sponge spicules (Fig. 5.J–K; Seidensticker 2020).  
532 Preliminary research on archaeological finds (Fig. 13–14; Seidensticker 2021,  
533 53–54 Fig. 16B) as well as ethnographic records and ceramic vessel (Fig. 15)  
534 indicate that coiling is the defining shaping technique within the Ngoko style  
535 tradition (Fig. 17). Thus, the styles of the Ngoko style tradition are consid-  
536 ered distinct, potentially originating further upstream along the Sangha and  
537 Ngoko/Dja rivers in south-east Cameroon.

538 Ethnographic research at Ikenge on the Ruki river (Fig. 1), the foremost  
539 potters village in the Inner Congo Basin, describes a *chaîne opératoire* in  
540 which the primary shaping or roughing-out starts with hollowing out of a  
541 lump (Eggert and Kanimba-Misago 1980). The pierced lump, now practically  
542 converted into a ring of clay, is further shaped by drawing, and additional clay  
543 is added to shape the base. This process involves pounding of the base on  
544 a flat surface and paddling of the outside. Among modern potters along the  
545 rivers Tshuapa, Busira, and Maringa, this general approach is slightly altered  
546 as a mat is used as pad during the pounding, leaving diagnostic markings  
547 (Wotzka 1995, 188,196–197). Preliminary research on the shaping techniques  
548 of vessels dating into the Early Iron Age in the Inner Congo basin revealed  
549 features more related to a 'pure' drawing of a lump technique, as there are  
550 no signs of any addition of clay or separate forming techniques being used for  
551 the bases compared to the upper parts. Thus, the distinct drawing of a ring  
552 technique employed by Pikunda-Munda potters has no immediate connection  
553 to contemporaneous communities further east, as far as current research goes.  
554 But, in the north-eastern Congo Basin, drawing of a ring technique is practices  
555 (Livingstone Smith et al. 2017, 110,115). There, pottery of the early and middle  
556 phase has been shaped via this technique. The region saw a substantial change  
557 in shaping techniques as all pottery pertaining to the Late Iron Age is produced  
558 via pounding in a concave mold (Livingstone Smith et al. 2017, 111,115). In the  
559 northern Congo Basin, along the Ubangi river, the *chaîne opératoire* of only  
560 the youngest ceramics could be identified. Along the middle part of the river,  
561 coiling has been documented, while further north, already in the northern  
562 Savannas, pounding in a concave mold is practiced (Seidensticker 2021, 55–60  
563 Fig. 19–20,73). The current patchwork of data on pottery technology in the  
564 Congo Basin and its evolvement through time prevents any integration of the  
565 *chaîne opératoire* of Pikunda-Munda potters into a wider framework.

566 The end of the Pikunda-Munda pottery style in the fifth to sixth century  
567 CE corresponds with the supra-regional setback in human activity, which was  
568 first described on a regional level (Oslisly 1998), and firmly established inde-  
569 pendently by de Saulieu et al. (2021) and Seidensticker et al. (2021). While at  
570 the supra-regional scale a state of 'low activity' with relic populations (cf. Sei-  
571 densticker et al. 2021, Fig. S4) can be identified, in the western Congo Basin,  
572 the region of the Pikunda-Munda style pottery, a complete hiatus, and end  
573 of the tradition of Pikunda-Munda potters' communities must be presumed.  
574 The pottery inventories themselves offer no signs that any distinct traits of the  
575 Pikunda-Munda potters' knowledge persisted, as no subsequent pottery shows  
576 any reminiscence of this older pottery. The mentioned similarities in terms of  
577 clay sourcing and preparation strategies, specifically the universal sourcing  
578 of fluvial clays that are used without tempering, are no characteristic of the  
579 Pikunda-Munda pottery alone. With complete *chaînes opératoires* for ceramic  
580 production in the Congo Basin largely missing, it must remain a subject of  
581 future research what the diagnostic features of the 'recipe' of Pikunda-Munda  
582 potters were. A viable candidate for a unique characteristic of their *chaîne*  
583 *opératoire* might be the drawing of a ring technique with slab bottoms, which  
584 is not present in any of the subsequent pottery types. But many unknowns  
585 remain, especially in the way in which the Equator-Co style tradition (Wotzka  
586 1995) constitutes the—at least somewhat 'stable'—backbone of a genealogical  
587 network for trans-generational knowledge transfer among potters communities  
588 in the wider region. But follow-up examinations (Seidensticker 2021, 193–204)  
589 and a novel radiocarbon date (Seidensticker 2024, Tab. 2: RICH-30867) raise  
590 chronological issues that need to be resolved before claiming long-lasting con-  
591 tinuities spanning the period of 'low activity'.

592 Despite the regional scope of this study, it highlights a distinctiveness of  
593 archaeological research, which research focused on retracing of modern lan-  
594 guages or genetic compositions of equally modern communities is incapable  
595 of, namely the detection of disappearances of items of material culture accom-  
596 panied by discontinuities in the genealogical networks of knowledge transfer.  
597 While the prevailing hypotheses of the 'Bantu-Expansion' have been critiqued  
598 for many decades (de Maret 1989; Robertson and Bradley 2000; Eggert 2005,  
599 2016), 'discontinuity' has not been a focal point of the debate yet, despite  
600 the latest set of proposed models (Bostoen et al. 2015; Grollemund et al.  
601 2015, 2023; Koile et al. 2022) necessitate profound continuities. The statistical  
602 approaches used to reconstruct past languages from modern datasets are un-  
603 able to detect contact induced change (Eggert 2016, 86) or inter-community  
604 knowledge-transfer as well as estimating the rates of speciation and extinc-  
605 tion reliably (Pagel 2020). The reliance on a single strain of material culture,  
606 namely pottery production, is a further issue. Not only is any generalization  
607 that is based on a single component of the material culture of prehistoric com-  
608 munities inherently insufficient, but the level of research on many facets of the  
609 prehistoric communities producing and distributing ceramics in Central Africa,  
610 like their networks of trade or trans-communal knowledge transfer among oth-  
611 ers, is only in its infancy. The available debate on the 'Bantu-Expansion' con-

612 stitutes discipline-specific "procedural puzzles" (Eggert 2016, 88) devoted to  
613 the "separate histories" materialized in modern languages, population genetics  
614 (Fortes-Lima et al. 2024), and items of material culture without any ability  
615 of deducing the immaterial nature of non-written languages through material  
616 traces (Eggert 2016, 85). The current view in which the purely linguistic term  
617 'Bantu' has been transformed to refer "indiscriminately to language, culture,  
618 society, and race" (Eggert 2005, 302) must be scrutinized in-depth and un-  
619 tangled where necessary to avoid the circular reasoning plaguing the debate  
620 (Ehret 1973; Phillipson 1976a,b, 1977; Heine et al. 1977; Bostoen et al. 2015;  
621 Grollemund et al. 2015, 2023; Koile et al. 2022).

## 622 5 Conclusions

623 This paper presents novel data on the pottery of the Pikunda-Munda style,  
624 which is among the oldest ceramics found in the western Congo Basin, dating  
625 from the second century BCE to the fifth/sixth century CE. It thus emerges  
626 around 200 years after the Imbonga pottery group, appearing further east to  
627 the most ancient pottery in the Congo Basin (Fig. 3; Wotzka 1995, 59–68).  
628 Moreover, Pikunda-Munda pottery shares certain characteristics with contem-  
629 poraneous ceramics of the Inner Congo Basin (Wotzka 1995, 107 Ftn. 4). Be-  
630 sides stylistic similarities, such as the usage of similar tools for decorating  
631 and preferences of motives, including rocker-stamping with a comb (Seiden-  
632 sticker 2021, 118 Tab. 14), Pikunda-Munda potters also used fluvial clays  
633 rich in sponge spicules without the addition of any temper agents. What sets  
634 Pikunda-Munda vessels apart are the shape of the vessels: its carinated bowls  
635 with round bases are unique within the Early Iron Age in the Congo Basin.  
636 All its characteristics vanish after the fifth to sixth century CE, and they leave  
637 little to no trace in any other subsequent pottery nearby. The next youngest  
638 pottery in the western Congo Basin, preceding the Pikunda-Munda style, can  
639 only be dated to the twelfth century CE at the earliest (Seidensticker 2024,  
640 Tab. 2: RICH-30864), leaving a 500 year gap with no pottery finds—even  
641 tentatively—being dated into (Fig. 3A).

642 The present research, while still in its infancy, shows that the focus on  
643 stylistic changes seen within the archaeological research of the region (Wotzka  
644 1995; Seidensticker 2021) is only scratching the surface. Vessel morphology  
645 and decorations depict changes in fashion trends, while the detailed technical  
646 analyses shown here enable a reconstruction of decisions made by potters that  
647 tie together communities of practices.

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 656 All data, images, and computer code generated during this research are available here:  
 657 [https://github.com/dirkseidensticker/PikundaMunda\\_DissapearingPotteryTraditions\\_AAR](https://github.com/dirkseidensticker/PikundaMunda_DissapearingPotteryTraditions_AAR).  
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