

# 12

## KAMUKOMBE - CERAMIC ANALYSIS

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The Kamukombe ceramics include both the Kadzi EFC tradition and the Musengezi LFC tradition. 780 diagnostic sherds are described and analysed by stratigraphic unit, considering temper, thickness, vessel shapes and size, and decorative techniques, motifs and placement. Kadzi and Musengezi are compared to identify common attributes and stratigraphic relationships with reference to the possibility of a typological transition.

Les céramiques Kamukombe comprennent aussi bien la tradition EFC Kadzi que la tradition LFC Musengezi. Le dégraissant, l'épaisseur, les formes et la taille des récipients ainsi que les techniques de décoration, les motifs et leur emplacement ont été considérés pour les 780 tessons de poterie diagnostiqués décrits et analysés par unité stratigraphique. Kadzi et Musengezi sont comparés pour identifier des attributs communs et des rapports stratigraphiques avec référence à la possibilité d'une transition typologique.

The ceramics from Kamukombe represent typical Kadzi tradition in the lower layers overlain by typical Musengezi tradition. The sequence is best shown in Trenches I and II and Test Pit 2, while there appears to be little Musengezi element in Trench III and Test Pit 3. The assemblage numbers 9 862 sherds of which 8 732 are plain body sherds and 349 are small undiagnostic plain rim sherds. Frequencies by trench and level are given in Table 1 where N/S = neck/shoulder and numbers of plain body sherds are taken from the finds catalogue. Two anomalous obviously modern sherds have been omitted from the analysis.

### REGISTRATION

All diagnostic sherds were registered - i.e. all diagnostic rims, concave neck sherds, and decorated body sherds. Sherds with fitting fractures were counted as one, as were sherds obviously from the same vessel. The following attributes were recorded where identifiable: provenance, vessel part, vessel type, rim orientation, lip form, general colour, surface finish, rim diameter, maximum thickness, maximum dimension, temper (type, maximum grain size, approximate density), and decoration (placement, technique, motif). Not all of these are used in the analysis.