



Fig. 2. Two painted potsherds from Toqsun. K. 133331:20 above, —:17 below.
Stippled = red, black = black. Half size.

of black triangles, Fig. 2. The black colour is applied on top of a red slip. On the long loop-shaped handles the decoration is made up of oblique bands of two or three lines. These bands are arranged either parallel to each other or in zig-zag, Pl. 2:7. The handles have reached from the rim to a point below the widest part of the body. The profile of the neck forms a slightly concave curve gently passing over in the globular body. There are no sherds from the very bottom, but it seems as if the bottom had been rounded. If a flat part has existed it must have been very small.

The Toqsun vessels have been small and they must have represented the same general type as the one depicted on Fig. 3, but the neck is lower and less marked. The handles are identical. The original to Fig. 3 was excavated from a tomb 2 li NW of the Yar-khoto site (40 km. ENE of Toqsun) by Mr. HUANG WEN-PI of our expedition. This pot is of great importance, as the arrangement of the decoration on the body recalls the one on the Charchan vase Pl. 1, thus linking this beautiful specimen with the Toqsun pottery. But both the Yar-khoto pot and the Toqsun sherds must be much younger than the Charchan vase, this being proved by the marked difference in the artistic quality of the decoration. The Toqsun, and also the Yar-khoto pottery, give the impression of being a late and degenerate phenomenon. They do not fit in with any of the known types of polychrome wares.

HUANG assigns his painted pot to the last two centuries B.C., and further states that it cannot be anterior to B.C. 500.

He has also found some painted potsherds inside the Yar-khoto ruins (figured on his pp. 2—3). He regards them as probably neolithic "but still used in the time of