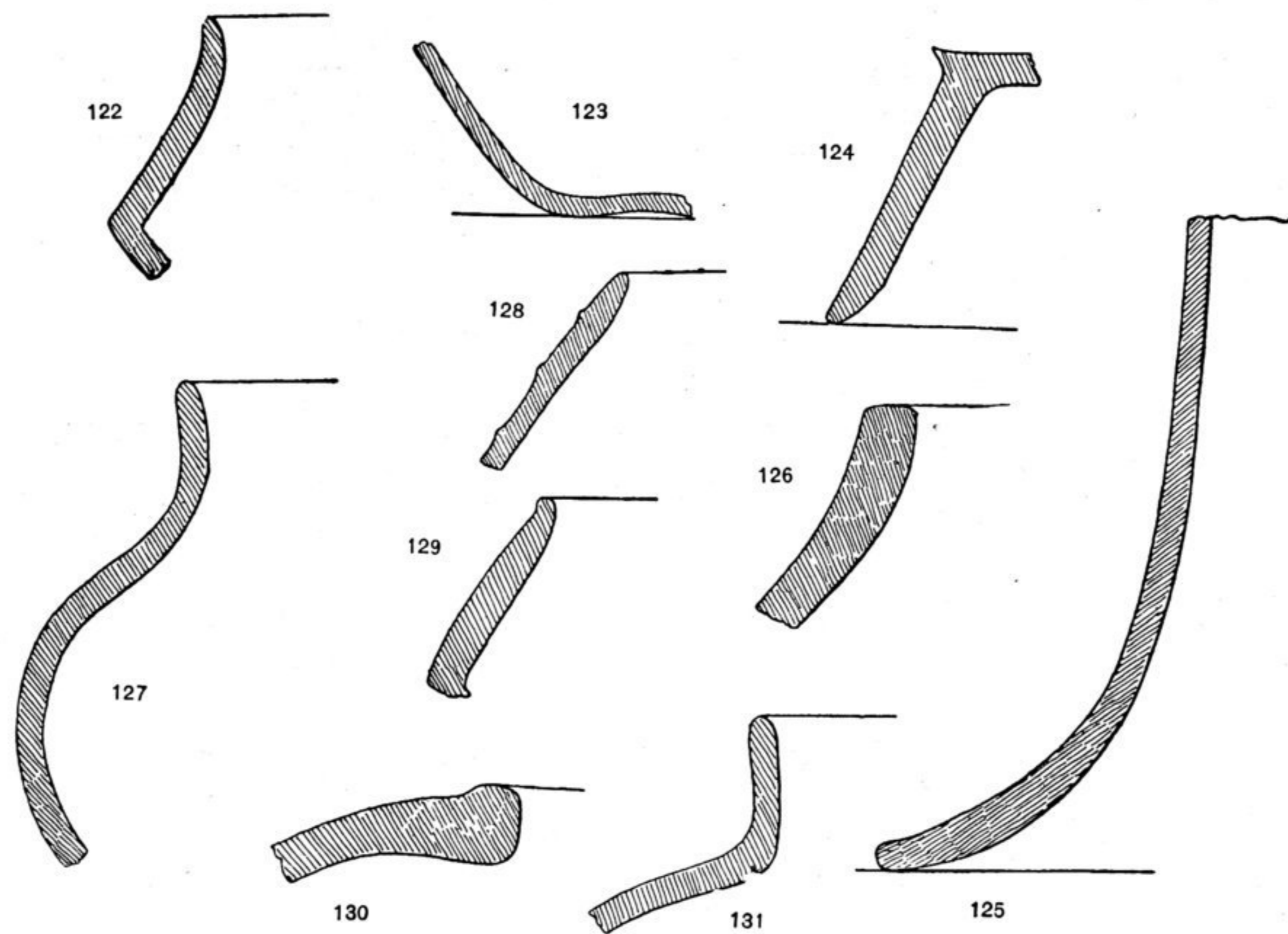


As regards ornamentation, however, we find evident progress when we compare the fragments of this pottery with specimens of the older pottery. In order to give a better idea of this development, I have brought together the characteristic patterns in black-and-white drawing (figs. 132-140). The ground motif—the erect triangle—shows the influence of the older pattern scheme, but the later composition is much richer and more varied. The triangles not only show more varied combinations in horizontal, oblique, and vertical arrangement, but they combine also with other horizontal, oblique, and vertical systems of lines. Fig. 135 exhibits a developed metope band, with a cruciform interior pattern. Equally new and peculiar is the ornamentation on the fragments, figs. 138-140.



(2) The polychrome painted vessels lie completely outside of the ceramic development of cultures I and II and seem to have been imported from a more distant culture-center. They consist of marginal pieces of dishes without profiling and the fragment of a vessel with a high, steep lip. Some of them are made of gray-brown, porous clay with a yellow, finely-smoothed slip and dead black and dark-red ornamentation (plate 32, fig. 4; plate 33, fig. 2). Similar to this is the fragment shown in plate 33, fig. 3, except that in this instance the ground clay is dull. The two remaining fragments (plate 33, figs. 1 and 4) are of greenish-white clay. In figure 4 the colors are violet, light-gray, and reddish-yellow, laid on very thin. In figure 1 the white is not the result of painting, but is due to a deposit of salts, which often appears on the surface of antique vessels. The decorating colors are black and red on a ground of greenish-yellow clay.