

Ornamentation is wholly lacking on these vessels of light-colored clay found in the highest strata. No fragments were found, either with painting or with incised patterns, which could be ranged according to their technique with pottery of the group *a*.

(*b*) HAND-WORK.

The hand-made pottery of the upper strata of the South Kurgan, referred to above as group 2, can not be associated with the wheel-made pottery, the conditions of occurrence and technical characteristics forbidding this. Fragments of this kind do not occur in all the upper layers of the upper digging, being confined to the lower portion of the same, between the levels of +47 and +43 feet. They also enter into deeper layers, between +43 feet and +37 feet 7 inches, mixing there with the deposits of the older culture, though they are not so numerous as higher up. Consequently, we must interpolate this pottery as an intermediate group between the end of the older culture III and the full development of culture IV. This isolation is also indicated by technical peculiarities.

*Technique.*—The clay is of a reddish-yellow or greenish tone, coarsely washed and not hard-burnt.

*Forms.*—The forms are very simple. From the material in hand we can recognize in the marginal pieces: (A) larger vessels (fig. 234); (B) smaller cups (fig. 235); (C) flat covers with bow-shaped handles (fig. 236).

*Ornament.*—The vessels are either entirely covered with a light-red or carmine-red color, or broad, horizontal, red stripes are painted on the margin over a dirty yellow slip. Again, we find larger geometric patterns, all showing rough and hasty execution. The patterns are trellis-filled triangles, or stripes forming angles which are filled in with parallel lines or trellis pattern. The triangles stand with their apices directed upwards, and are connected at the top by fine horizontal lines (plate 35, figs. 8 and 9). The whole group points to a decline of the better technique; for it is more comprehensible in connection with the older pottery than with the younger, as evidenced by the greenish-white clay, the painting, which recalls the motif of the older pottery, and lastly its occurrence in the same layers in which even better fragments of light-colored and gray clay were found.