

CHAPTER VIII.—RESULTS.

The systematic treatment of the special finds has brought before us not only each of the four culture epochs of Anau in its objects of daily use; but it has also shown us the gradual evolution from the more primitive to the more perfect stages of knowledge and taste among the people of Anau. The greatest value naturally lies in the recognition of a continuous progress within the three epochs of the copper or bronze (?) age, which is shown principally through the custom of child burial common to all three epochs. This progress of evolution is revealed most clearly by the pottery, in its three active factors—form, technique, and decoration. Although during the development of the northern kurgan the technique was restricted to hand-work, yet the vessels of both the older epochs I and II are excellent ceramic productions in regard to burning, preparation of clay, and modeling; and it is a striking fact that, in respect to technique among the different groups, it is the oldest one (plate 22) which stands preeminent. The fact that the need of decoration and the desire for color was greatest in the oldest epoch (I) may be looked upon as a sign of primitive taste. Nevertheless, the perfecting of a thoroughly uniform style of painting depended, as we have seen, on two very simple ground motifs—the erect triangle and the oblique band of parallel lines. In contrast with this, the fund of forms in the vessels is relatively insignificant. Both are changed in epoch II. Solid color gains the upper hand, monochrome technique in red and gray predominating. Painting, on the other hand, loses in importance; but its style, in so far as we can see, depends upon the traditional patterns handed down from the older time and advances a step forward in the grouping of them. At the same time, the polychrome painted bowls must pass for importation. On the other hand, the series of forms of the red and gray monochrome ware is richer than in the pottery of the older epoch.

The introduction of the wheel technique, an acquisition of the youngest copper period of culture III, produced a complete revolution in the making of pottery. It is true that in isolated cases very characteristic forms of vessels are retained, such as the bowls with high feet; but in general the new technique produced new forms and developed them further. This evolution of ceramic forms will appear much more clearly if future investigations produce the necessary material. The connecting link between cultures II and III, as regards form, technique, and ornamentation, seems to be the gray ware. In this the incised ornamentation, which occurred only in isolated instances on the gray monochrome ware of the older culture (plate 9, figs. 2 and 3), is continued, but forms in the newer culture a style of decoration in which the wavy line plays an important part.

However, the pottery of light-colored clay, which during the middle copper epoch occupied a subordinate position, now comes forward as the principal group. In its technique is uppermost, confirming the observation made upon the appear-