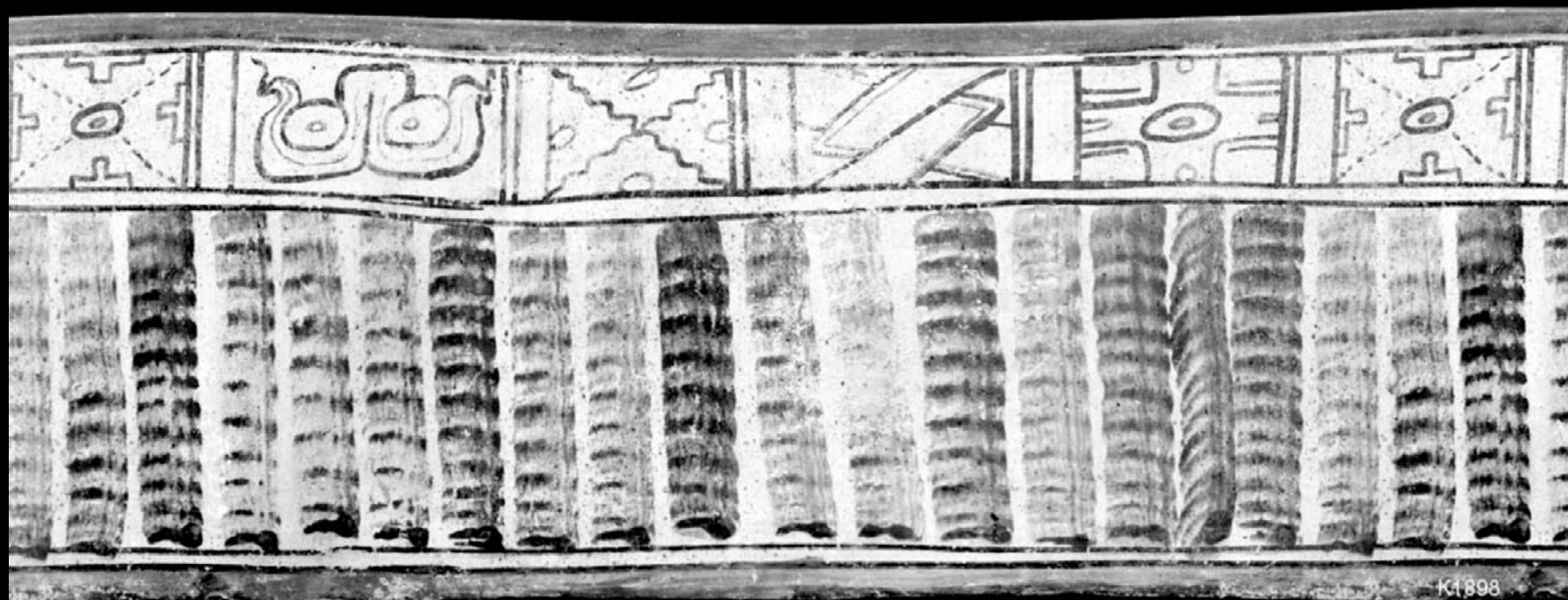


Sky Band Iconography



Part III, Sky Bands on Kerr Rollouts and Hellmuth Rollouts

FLAAR Reports
FLAAR (USA) and
FLAAR Mesoamerica (Guatemala)

October 2024

Nicholas Hellmuth

Introduction

Plates with Sky Bands in the Kerr archive are in the FLAAR report on plates. The present report is rollouts of vases, not photos of plates.

Kerr's helpful list of keywords on the Kerr Maya vase database leads you to all the vases that he catalogs as Sky Bands. Several are Sky Bands but just repeated Kan signs, so we don't show all these (we list them at the end of this report). Several rollouts listed in the Sky Band database don't actually have a formal Sky Band, so we list these at the end of this report but don't show the actual rollouts).

Since rollouts need a horizontal page layout, we put all the helpful Kerr rollouts plus two rollouts by Hellmuth with Sky Bands in the present FLAAR Reports. About 70% come from the Dumbarton Oaks database that has slightly improved digital quality. The other Kerr rollouts are not yet in that new database, so they are downloaded directly from the Kerr system. D.O. is also having all Kerr rollouts scanned at much higher digital quality and these will be available in a year or so.

We then have the Part I on Sky Bands on plates. Curiously they have more previously undocumented celestial motifs than all vases and bowls. We also have a FLAAR Reports on vases and bowls which are not rolled out but which have Sky Bands. Part II shows Sky Bands on Maya vases and bowls. Part III, the present report, shows Sky Bands in rollouts by Justin Kerr and by Nicholas Hellmuth. Part IV will show Sky Bands on stone sculptures and murals.

So far the most complete named list of Sky Band motifs is by Carlson and Landis 1985: pages 130 and following. The References Cited are in Part I.

The goal of this series of FLAAR Reports is to make more Sky Bands available to iconographers, epigraphers and archaeo-astronomers so they can make a more complete catalog of the individual motifs and so they can work to suggest the meaning of each motif and why these Sky Bands were used in each situation (why on some vases and some plates but not on all).



Fig. 1,a. Drawing by FLAAR illustrator Luis Molina to show the different motifs. Motif 5 (from the left) is probably a variant of a profile/half-frontal Loincloth Apron Face. The Motif 9 is undocumented. All others are in the catalog by Carlson and Landis 1985.

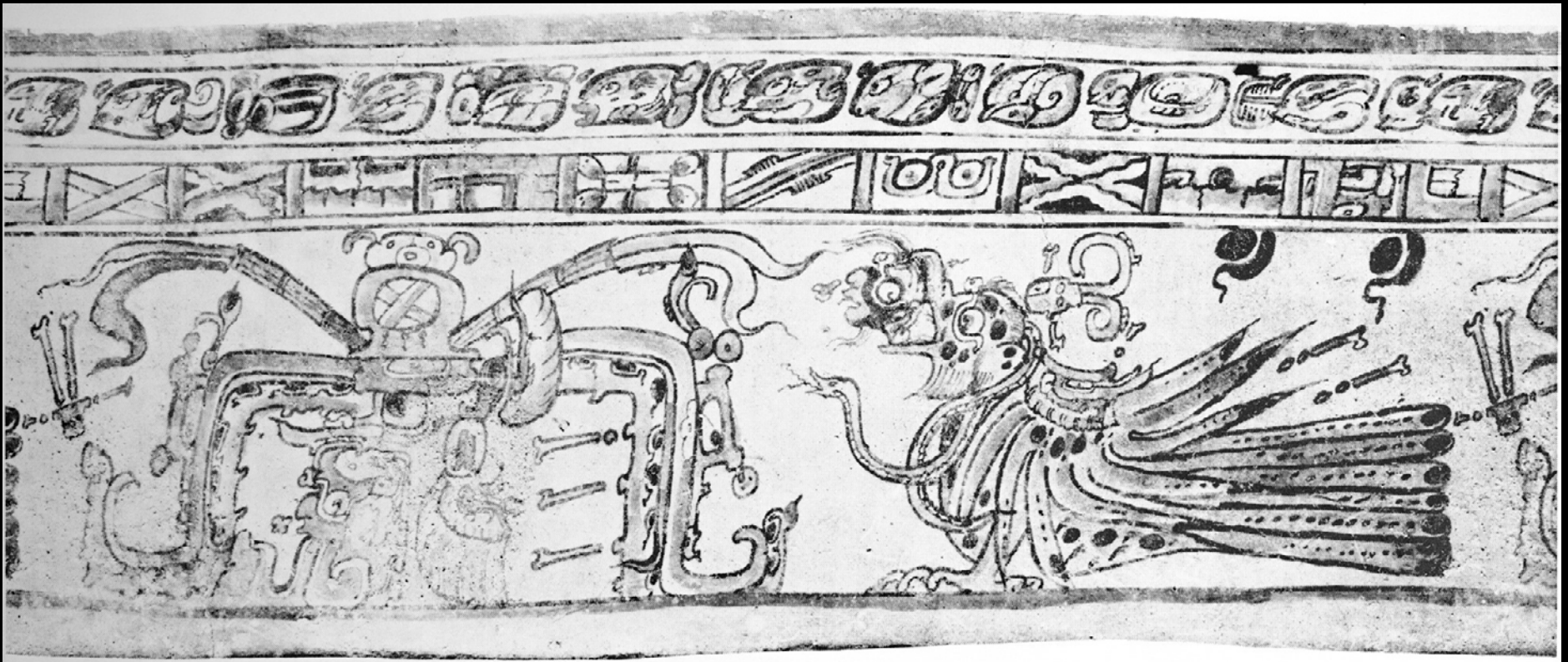


Fig. 1,b. Sky Band published by Robicsek and Hales 1981: Vessel 168. Kerr rollout, K0758, from Dumbarton Oaks enhanced database. This is the same rollout as in Fig. 1,c.

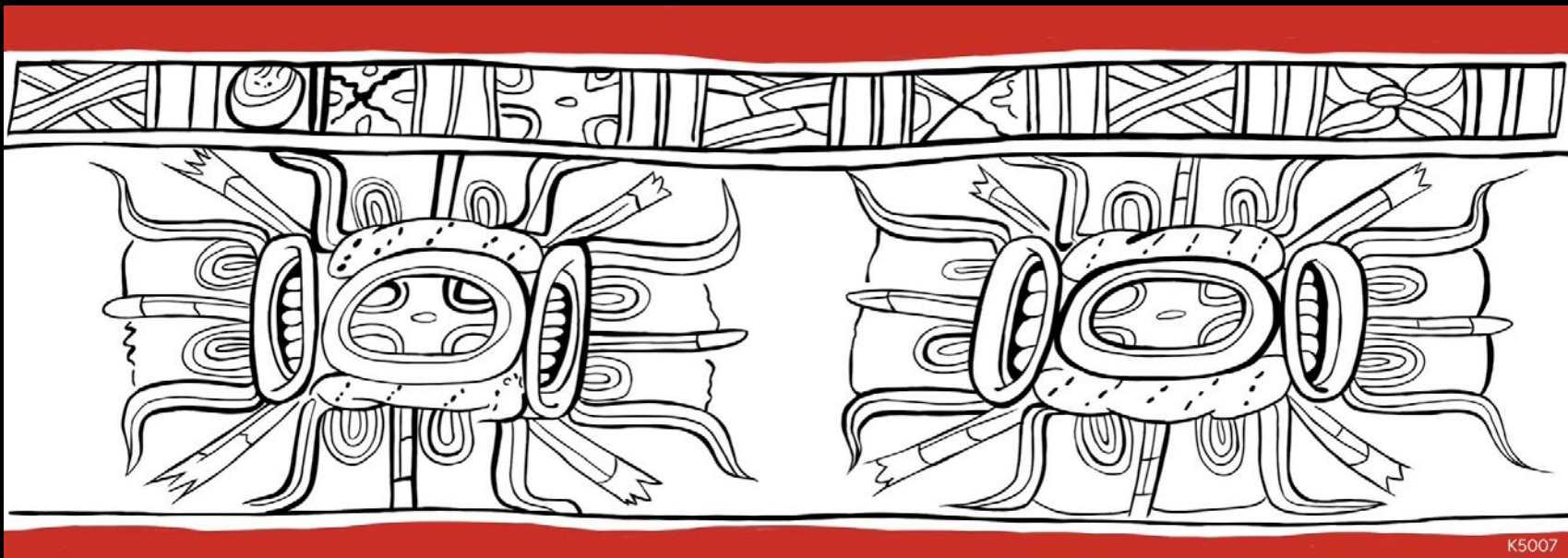


Fig. 1,c. Kerr rollout, K0758, from Dumbarton Oaks enhanced database. This is the same rollout as published by Robicsek and Hales 1981: Vessel 168, in our Fig. 1,b. The two motifs inwards from the far right glyph are not yet documented adequately. The two black motifs below the Sky Band remind me of the longer two of these on Fig. 18,a, Fig. 19 and Fig. 28,a.



Vessel 57

Fig. 2. Another Codex Style vase, this one with repeated crossed-V-bands (Robicsek and Hales 1981: Vessel 57). This is probably a Kerr rollout. Oval style of this are labeled by Carlson and Landis as "Woven" Form of Crossed Bands (1985: page 138, #11). I would prefer to catalog the crossed-V-shaped bands separately. The motif that is most frequently repeated elsewhere is the Kan Cross, that we show later in this report.

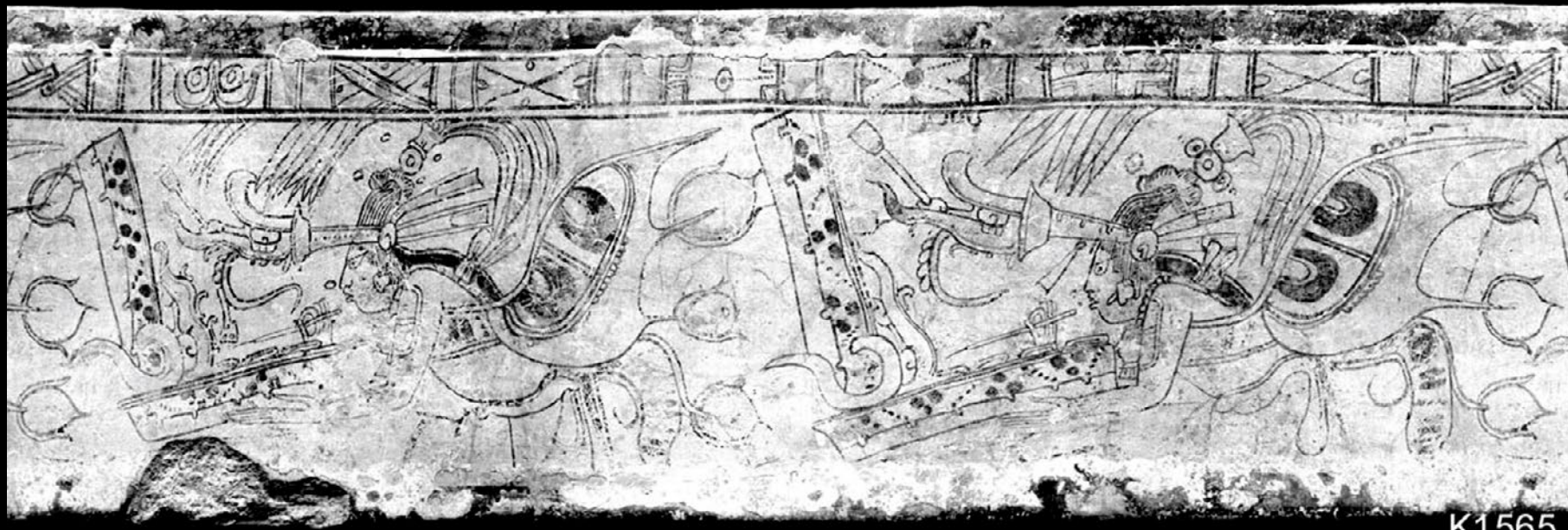


K5007

Fig. 3,a. Crossed Bands, Oval, Etz'nab', Venus/Lamat symbol rather than Kan Cross; at the end is a Kin sign (4-petaled flower).
Drawing by FLAAR illustrator, Luis Molina.



Fig. 3,b. Codex Style vase, Kerr rollout, K5007 from Dumbarton Oaks enhanced database.



K1565

Fig. 4. Kerr rollout, K1565; this rollout is also in Robicsek and Hales 1981: Vessel 61.

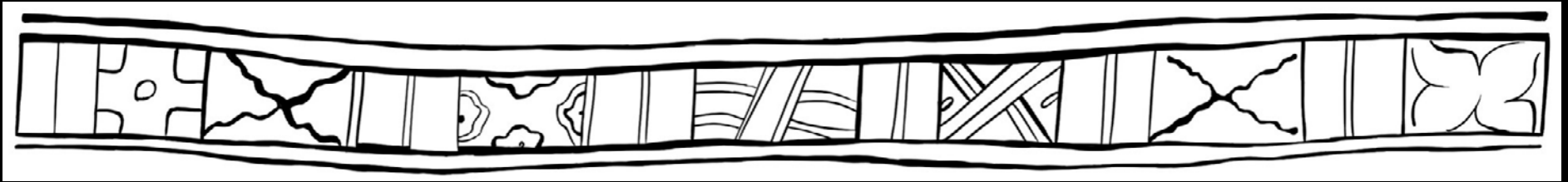


Fig. 5,a. Kan Cross, Etz'nab', then a rare example of the four-steps motif. Several on plates but rare on vases. Then two different crossed-bands, but they are not identical whatsoever. Then Etz'nab' then Kin (4-petaled flower). Most Sky Band motifs on vases and bowls are traditional motifs except the undocumented four-steps motif. Drawing by FLAAR illustrator, Luis Molina, from K9221.



K9221

Fig. 5,b. Codex Style vases often have a Sky Band instead of a Primary Standard Sequence. Kerr rollout, K9221.

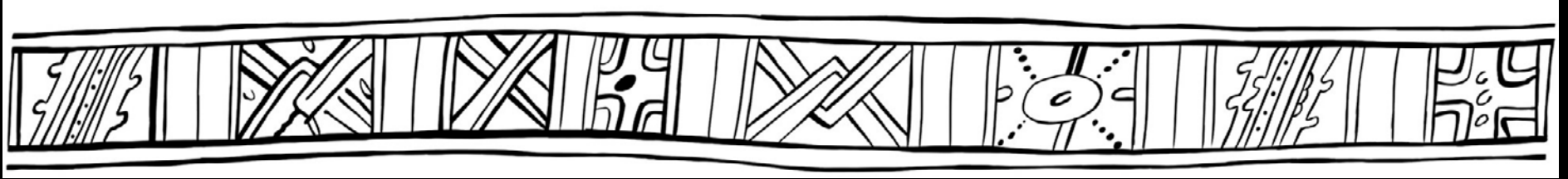


Fig. 6,a. Drawing by FLAAR illustrator, Luis Molina, from K5634.
All are standard motifs except #6 is potentially a variant of "Dotted Kin" (Carlson and Landis 1985: page 136, #1).



Fig. 6,b. Codex Style vase, similar scene to the previous one. Kerr rollout, K5634.

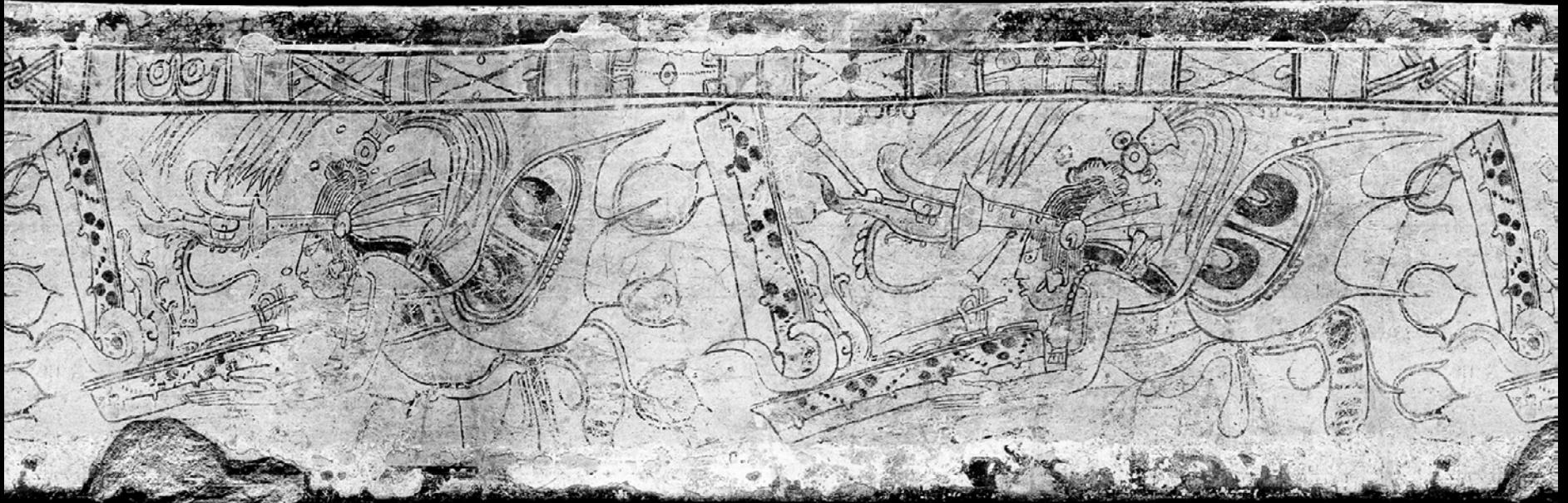


Fig. 7. Sky Band on Codex Style vase. All the motifs are traditional. Kerr rollout, K1565, from Dumbarton Oaks enhanced database.



Fig. 8,a. The oval motif is found on several plates and unless this is a variant of Imix it is undocumented. This version does not look like a closed crescent. #6 is the four-steps motif that is not yet named in a published catalog. Fig. 31 has a four-steps motif but with dots across the center portion. Fig. 9,a has thin lines instead of dots.



Fig. 8,b. Codex Style vase, Kerr rollout, K1787, from Dumbarton Oaks enhanced database.

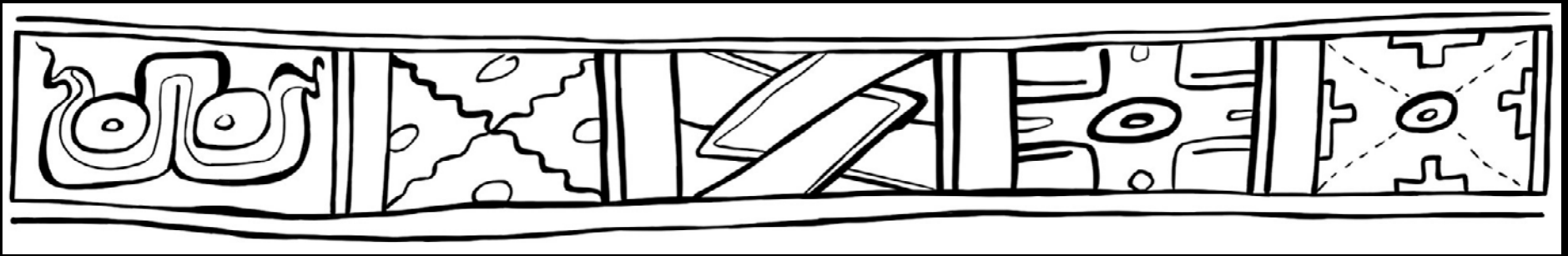


Fig. 10,a. The most atypical and thus interesting motif is the last one at the right. It is the four steps motif but with "Dotted Kin" features. See also Figs. 8,a, 9,a, and 31. Carlson and Landis 1985 show a Dotted Kin (page 136) but no four steps motif.

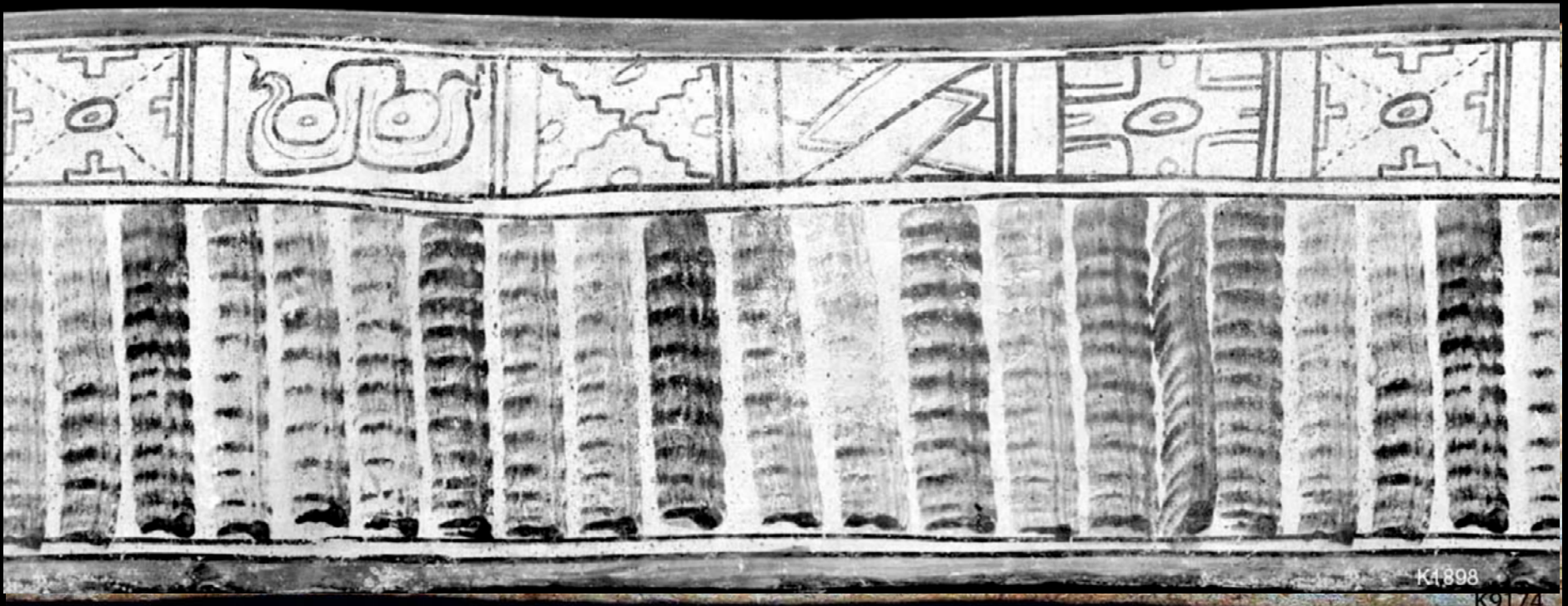


Fig. 10,b. This vase is entirely focused on the Sky Band. Kerr rollout, K1898.



Fig. 11,a. Probable jagged variant of Etz'nab'.



Fig. 11,b. This artist had a very unique style.
I am estimating this is authentic, and not a modern fake from Miami, Florida. Kerr rollout, K5163.



K1561

Fig. 12. Excellent examples of profile/half-frontal Loincloth Apron Face (as a divider between two scenes). Just use your eyes to turn it around and you will see that it's half a frontal Loincloth Apron Face. Kerr rollout, K1561.



Fig. 13,a. Sky Band motifs on divider between two throne scenes. This time the profile/half-frontal Loincloth Apron Face is of standard size for a motif of a Sky Band. There are repeated Sky Band motifs along the side of the throne.
 Tikal Burial 116, Temple I, drawing published by Culbert 1993.



Fig. 13,b. Same vase from Tikal Temple I, Burial 116. Kerr rollout, K7999, from Dumbarton Oaks enhanced database.



Fig. 14. Again, vertical Sky Bands as border areas of a scene. Kerr rollout, K9251, from Dumbarton Oaks enhanced database.



Fig. 15. A super important scene for iconographers and epigraphers. This Sky Band has glyph-like motifs attached to its bottom and some floating where the Sky Band turns downward. However the motifs in the Sky Band are conservative.

In the main scene below, one God D rides a peccary; another God D rides a deer. The other aged deity is a challenge, if that's a paddle then God N comes to mind in a water scene, but his hanging cape is more of what God L might wear (but no God L headdress). This PSS across the upper part is a treasure for epigraphers. Kerr rollout, K8622, from Dumbarton Oaks enhanced database.

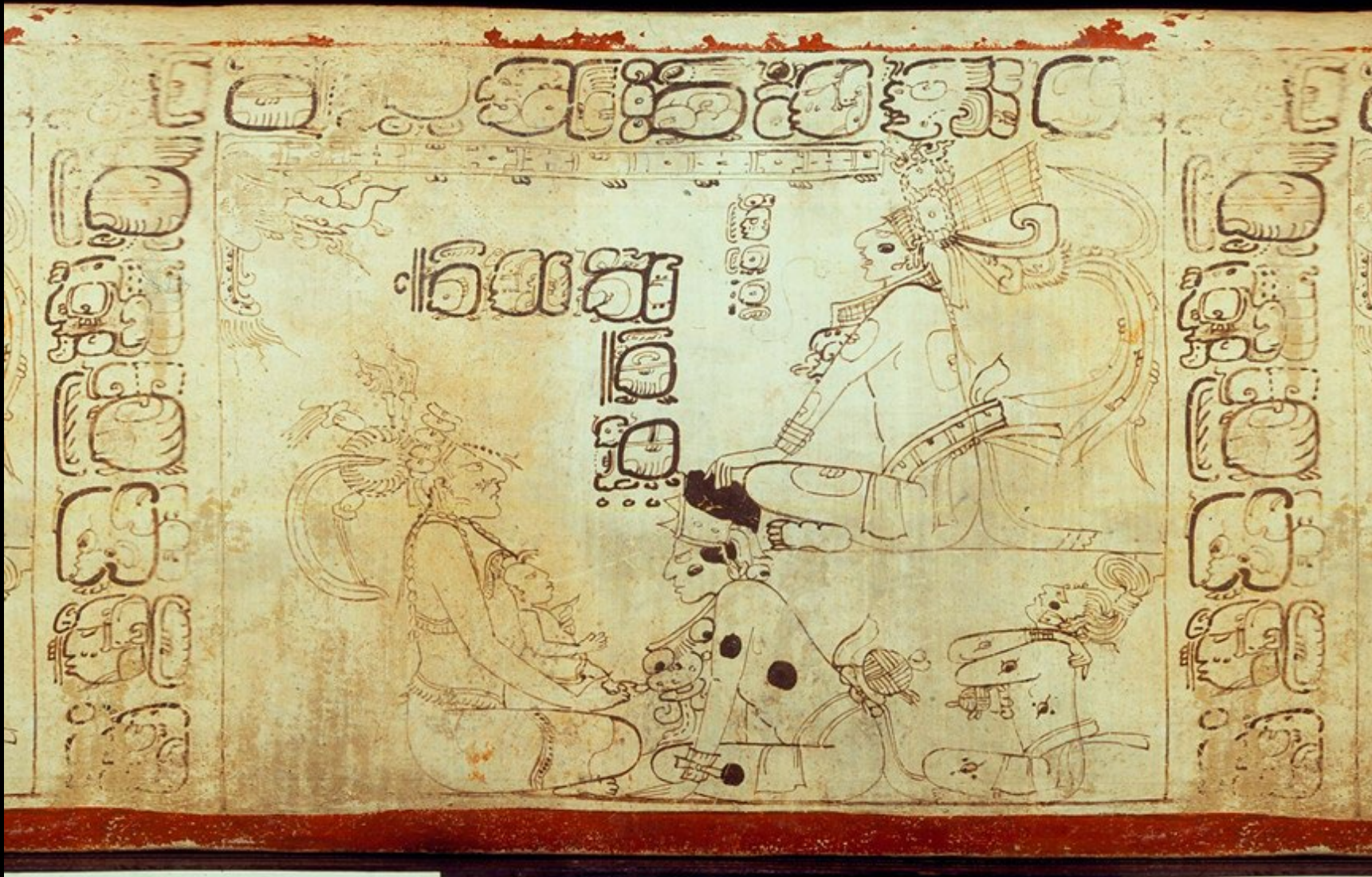


Fig. 16. The Sky Band in the upper area is not around the entire scene, only the left and central part. The motifs are Kan and probable Kin signs. I can see what looks like a serpent head turning down and around out of the east end of this Sky Band. But there is no "tail" structure at the other end.

This rollout was not in Kerr database for Sky Bands. I found this Sky Band while searching for hems on woven clothing. Kerr rollout, K7912, from enhanced database of Dumbarton Oaks.



K8999

Fig. 17. This low vase or bowl has large Sky Band motifs. The round circle is unlikely a crescent moon; the oval motifs need to be defined and named. The narrow motif in the middle is almost unique unless it is an undocumented variant of the Akbal motif. Kerr rollout, K8999.



Fig. 18,a. Codex Style vase with interesting PSS. The two rows of motifs have the vertical divider panel of a Sky Band. In the upper band there are several profile/half-frontal Loincloth Apron Faces. The other motifs need to be defined and named. The two birds are potential Principal Bird Deities because they have a raised dome at the top of their head (like God D); but these two birds are young, not elderly. Fig. 16 has two shorter Caban-like black scrolls.



Fig. 18,b. This is a drawing by Luis Molina, FLAAR, of the bottom band. It has the divider segments between motifs. Possible variant of Caban.



Fig. 19. Drawing by Luis Molina of the complete scene of the preceding Codex Style vase. The motif in the middle is an elongated profile/half-frontal Loincloth Apron Face. The four-sided crescents are not in any Sky Band motif catalog that I have yet found.

Fig. 18,a and Fig. 28,a also has the two black scribbles hanging down.



Fig. 20,a. This is the Sky Band from a rollout on the Internet from the Denver Art Museum (DAM-2001.44). It has a circle in the middle. Would help to have macro-closeup photos of this oval to see whether it's a Kin or other traditional motif.



Fig. 20,b. Closer view of half of this nice Sky Band from the Denver Art Museum. It is not known who did this rollout photo.



Fig. 20,c. This is the other half of this Denver Art Museum rollout.

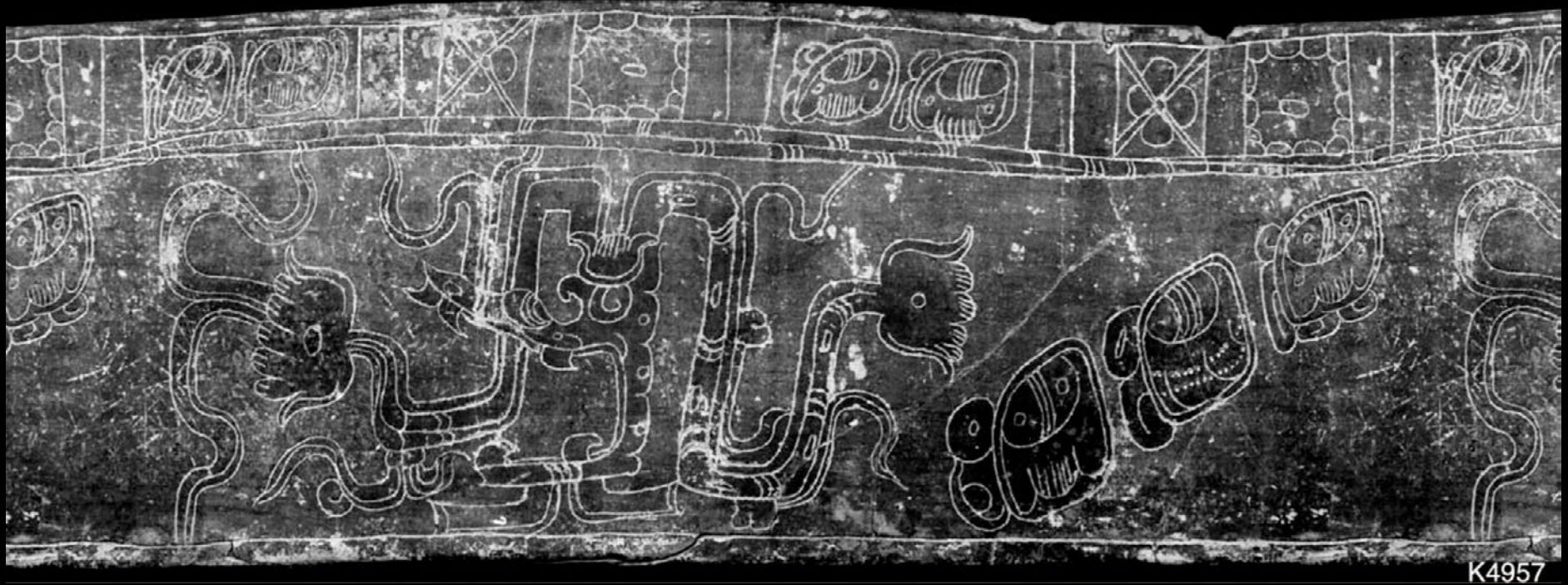


Fig. 21,a. Large profile monster face in the middle has large flowers sticking out each side. The horizontal band above has the vertical divider areas of a Sky Band, but two sets of the motifs are repeats of the glyphs in a diagonal row below.

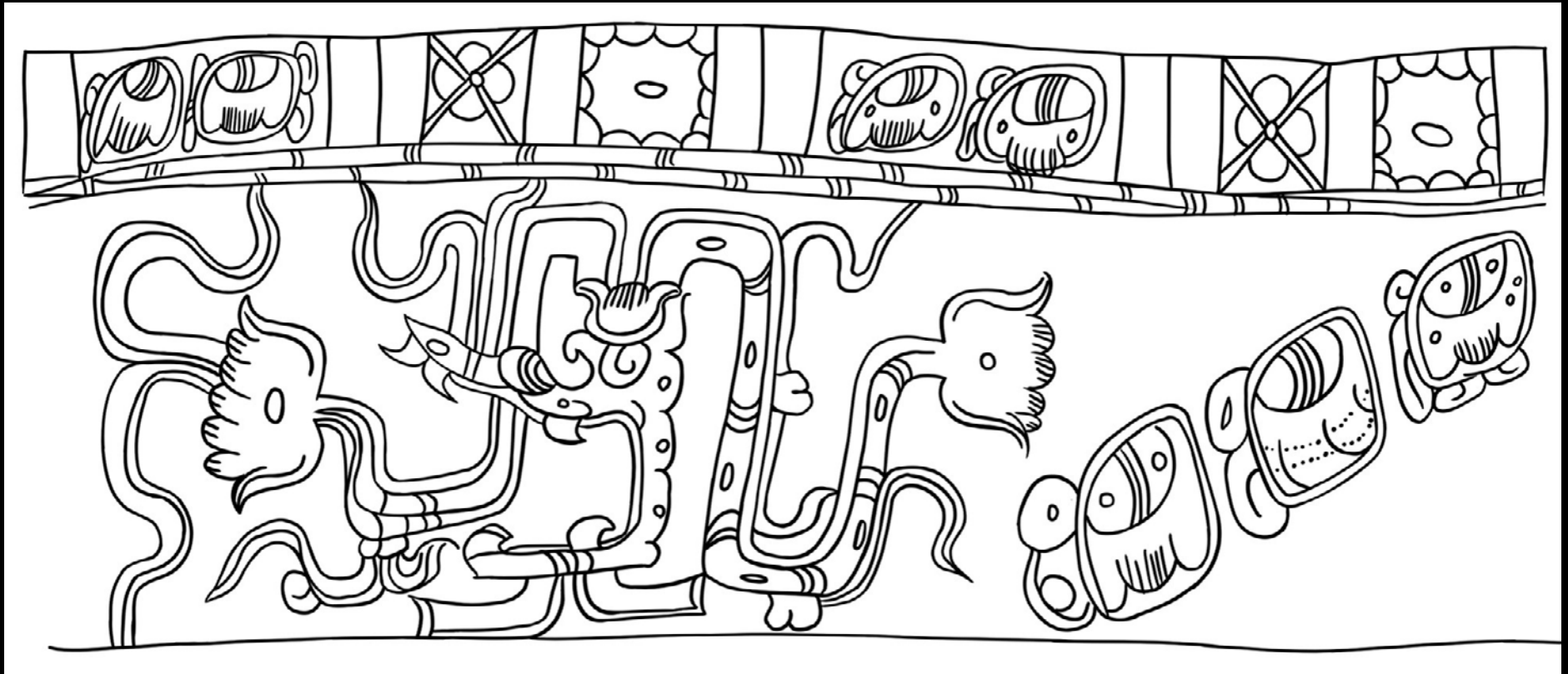


Fig. 21,b. Two undocumented motifs are repeated. It would help to find these two motifs elsewhere to learn if they occur in more traditional Sky Bands. Drawing by FLAAR illustrator Luis Molina.



Fig. 22,a. This vase was the focus of Christopher Layser's MA thesis. The Sky Band is all traditional motifs. Has a very nicely detailed upward looking profile/half-frontal Loincloth Apron Face.

This Sky Band above reminds me of the Sky Band inside the Castillo Bowl (see following pages). But need to check whether the PSS on the K1485 is same scribe as the PSS on the Castillo Bowl.

Kerr rollout, K1485, from Dumbarton Oaks enhanced database.

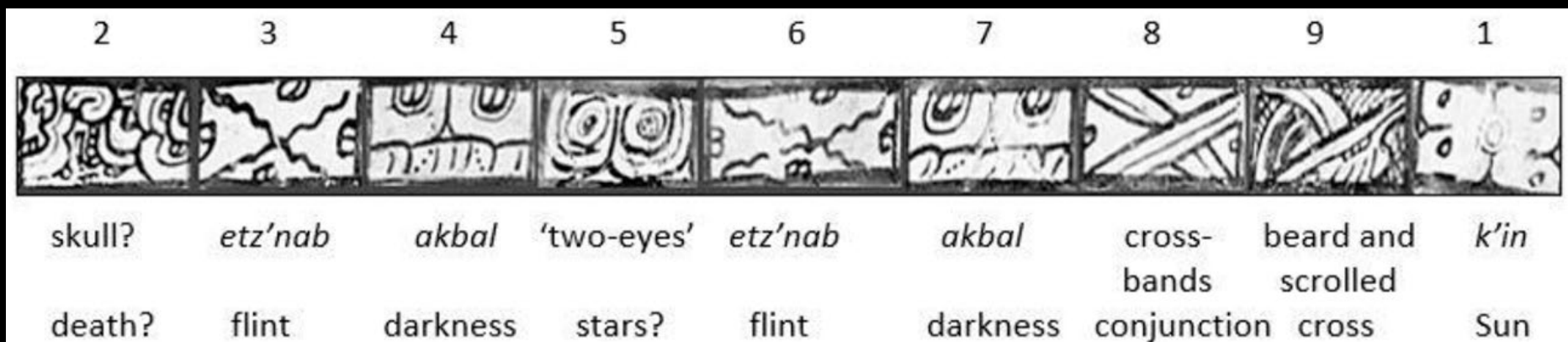


Fig. 22,b. Layser MS thesis on this vase (2018: Fig. 16).

The only change would be the name of Motif #2—this is a beautiful example of profile/half-frontal Loincloth Apron Face.



Fig. 22,c. Here is the Sky Band cropped from Kerr rollout K1485. It reminds me of the Sky Band around the inside of the Castillo Bowl (below).



Fig. 23,a. This is a rollout of the inside top of the Castillo Bowl. This is a rollout by Nicholas Hellmuth with a digital camera. We obviously also have a rollout of the outside (but no Sky Band there so we don't need to show it). Museo Popol Vuh, Universidad Francisco Marroquin. The red color and the undulating band and the vertical white area in the middle of the red divider panel reminds me of the undulating Sky Band on Kerr rollout K1485. But the motifs are not identical in style, especially the profile/half-frontal Loincloth Apron Face.

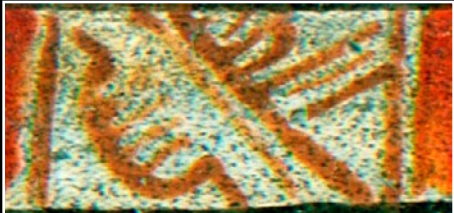


Fig. 23,b. Potential variant of bearded crossed bands.



Fig. 23,c. Venus or generic star.



Fig. 23,d. Bearded Sky (Carlson and Landis page 138, #12).



Fig. 23,e. Probable Etz'nab'.



Fig. 23,f. Akbal.

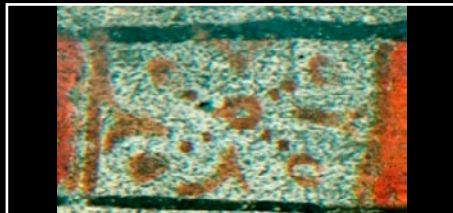


Fig. 23,g. Dotted Kin.

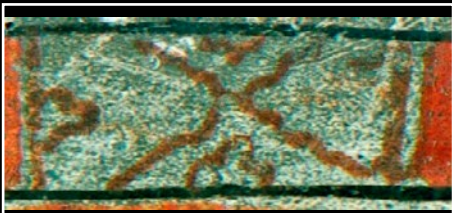


Fig. 23,h. Probable Etz'nab' crossing the four-steps motif.

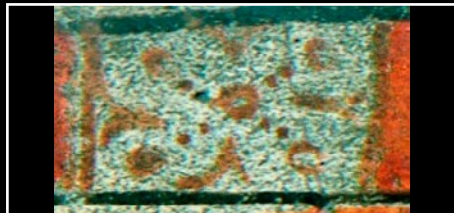


Fig. 23,i. Dotted Kin.



Fig. 23,j. Potential variant of Kin symbol.

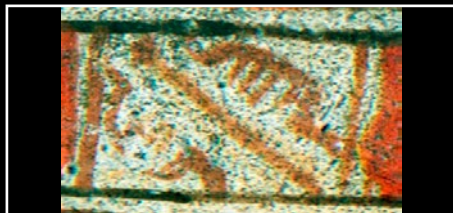


Fig. 23,k. Potential variant or beard and scrolls.

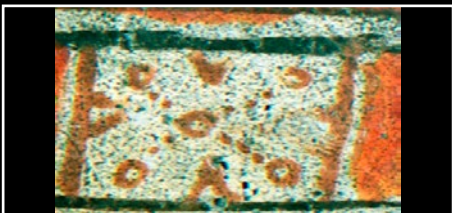


Fig. 23,l. Dotted Kin.



Fig. 23,m. Potential variant of bearded crossed bands.



Fig. 23,n. Bearded Band but not completely crossed.



Fig. 23,o. Potential Etz'nab'.



Fig. 23,p. Not as curved as expected for a Lamat.



Fig. 23,q. Loincloth Apron Face.



Fig. 23,r. Akbal.



Fig. 23,s. Dotted Kin.



Fig. 24. Two different Sky Band motifs are repeated. Vertical divider lines are present. The motif with a circle in the center is not well documented. The small vase the resulted in this rollout is also in the FLAAR Reports on vases and bowls with Sky Bands. Rollout by Nicholas Hellmuth.



Fig. 25,a. Bat at the left; jaguar with "flames" behind him; another spotted animal at the right. Jaguars with flames around them are known from other Late Classic Maya vases. The scene looks like it's from Xibalba of the Popol Vuh.

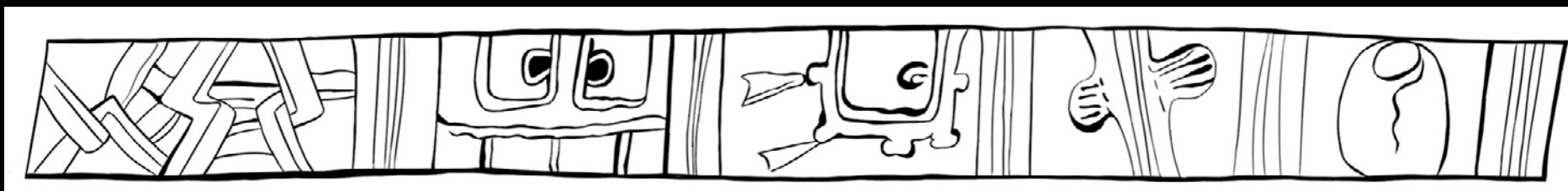


Fig. 25,b. The horizontal band below has vertical divider areas. The motif at the left looks like it is on steroids (the part at far left is traditional). The Akbal is acceptable as is the diagonal motif at position 4. Position 3 and 5 are atypical. Need to find these in other Sky Bands.



Fig. 26. No vertical divider spaces but two crossed-bands and one Kin (4-petalled flower) suggest the horizontal band is a regional adaptation of a Sky Band.



Fig. 27,a. Close-up so you can see the details better.



Fig. 27,b. The colors and the top-and-bottom bands remind me of Chama area ceramics. The horizontal band has horizontal frames, but hieroglyphs are not in conservative Peten-style Sky Bands. I view this as an eccentric regional adaptation by a scribe who has other concepts than just a traditional Sky Band. Digital rollout by Nicholas Hellmuth with Better Light camera system.

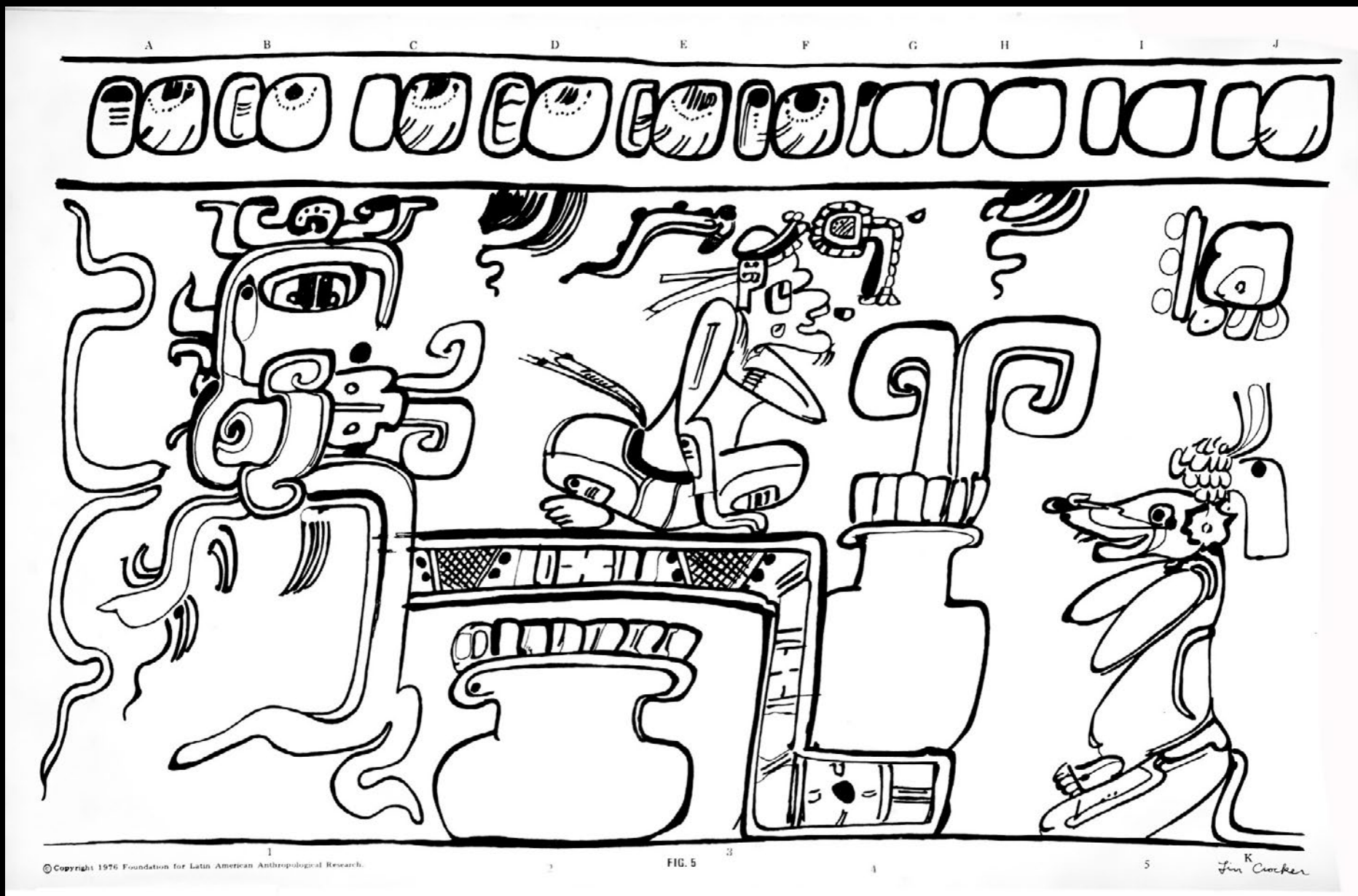


Fig. 28,a. FLAAR drawing by Lin Crocker posted by Kerr as K3056. But this is a FLAAR illustration, not a Kerr rollout.

God D has an animal on the floor in front rendering homage (a common scene for God D). Two enema jugs are in this scene but no clysters. The two black scribbles, one on either side of God D, can also be found on Fig. 16, Fig. 18,a, and Fig. 19.

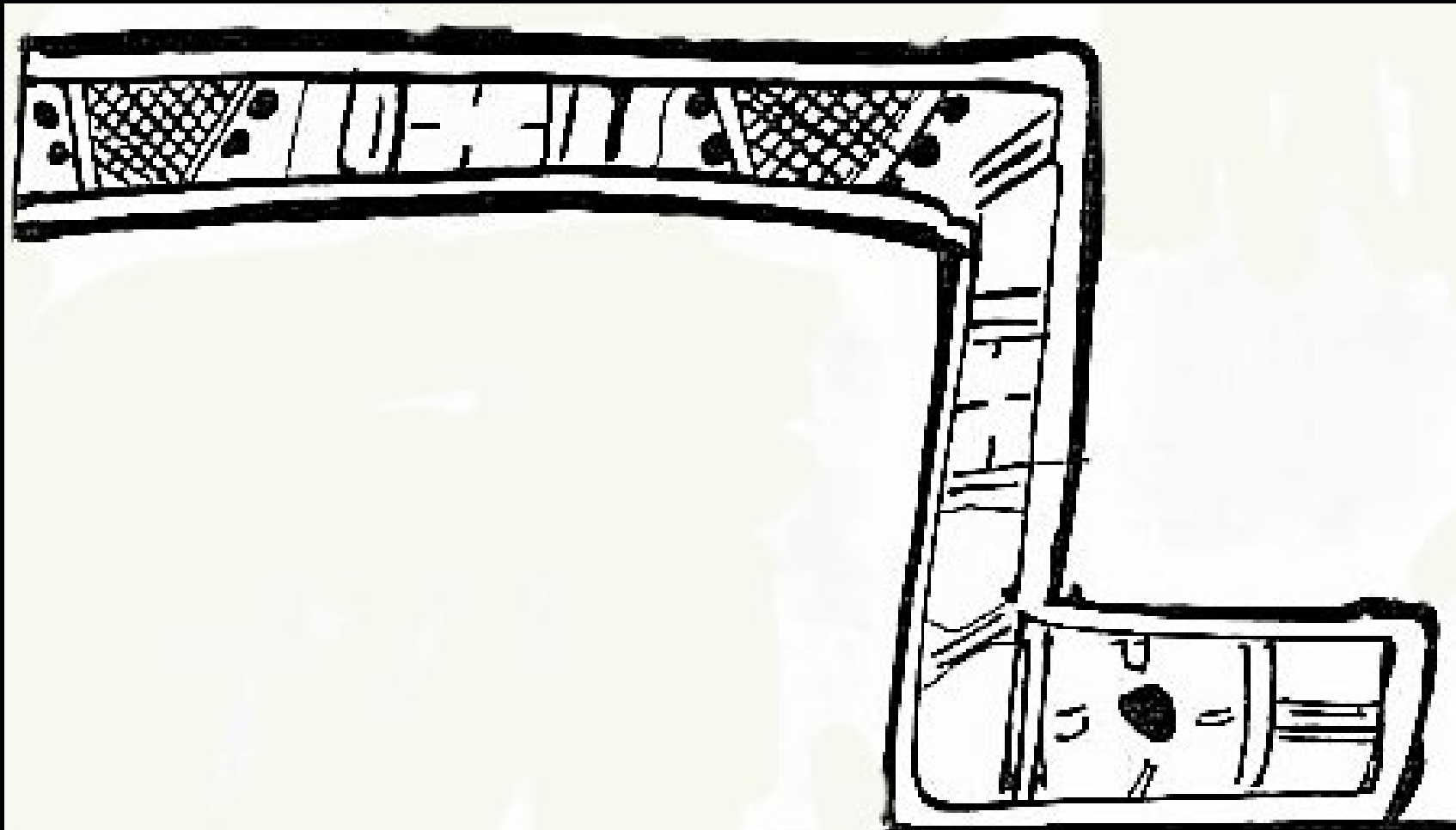


Fig. 28,b. Two snake skin patterns are obvious. Others are possible "Codex" Kin (Carlson and Landis 1985: page 136, #1).
The last motif looks more like a space filler. The spaces at the angle do not have recognizable motifs.



Fig. 29. Throne has four traditional Sky Band motifs: Akbal, Kin (4-petalled flower), Akbal, Etz'nab'. Kerr rollout, K0504, from Dumbarton Oaks enhanced database.



Fig. 30. Two Sky Bands. The bottom is all traditional motifs. On the throne two motifs need higher resolution digital file to enlarge to see the details better. Dumbarton Oaks has sent all the rollouts to be scanned at higher resolution and hopefully these will be ready during year 2025. Kerr rollout, K1183, from Dumbarton Oaks enhanced database. This database is intermediate, waiting for the new scans but still better than the Kerr website.



Fig. 31,a. Short Sky Band across the top of K8497. The two "clenched hand" motifs need to find in other Sky Bands.



Fig. 31,b. Has two Sky Bands: steps and top. Kerr rollout, K8497, from Dumbarton Oaks enhanced database.

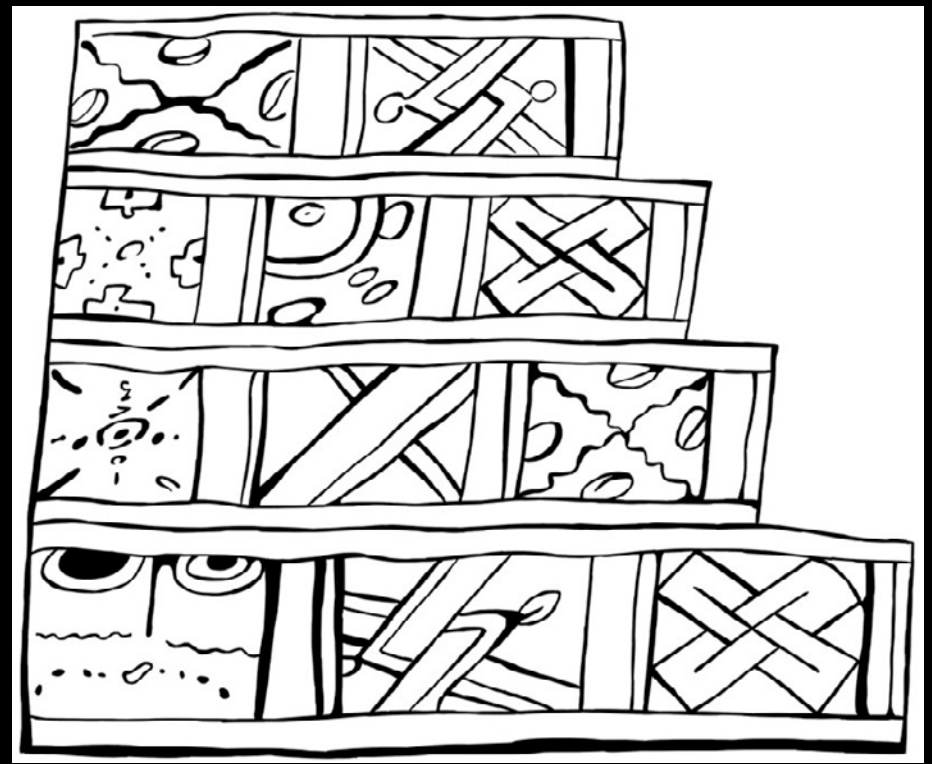
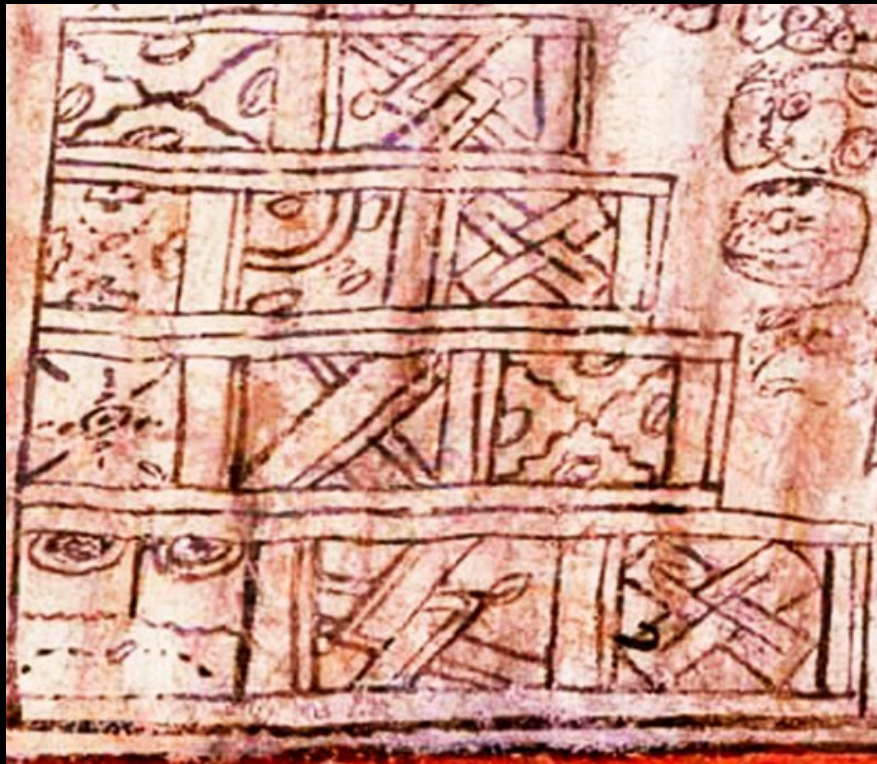


Fig. 31, c and d. The Four Steps motif (left on third stair) has dots across the middle. Compare with Fig. 10,a, Fig. 9,a, and Fig. 8,a. The middle motif in this row is not well documented elsewhere. The X-motif to the right is rare (also is on bottom step).

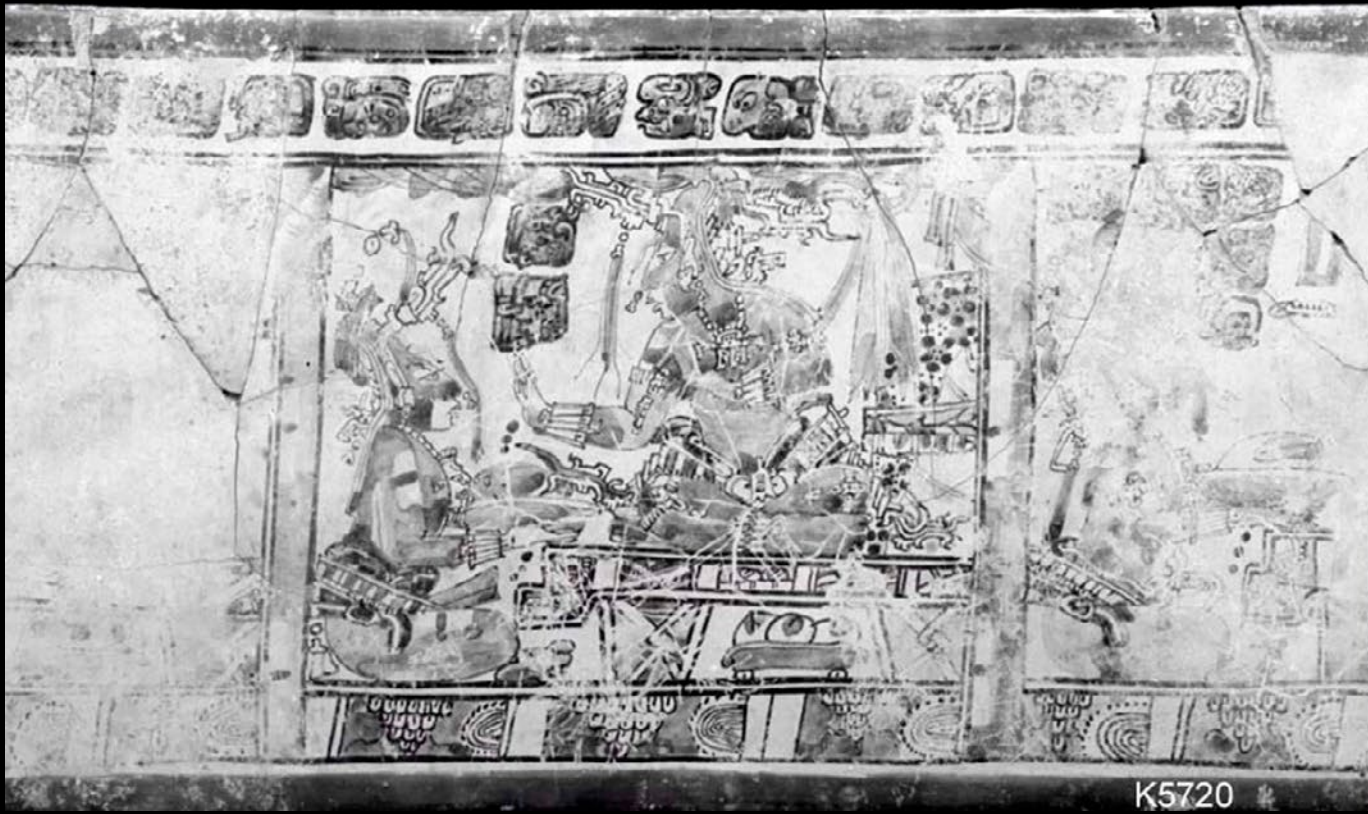


Fig. 32,a. Throne has Sky Band motifs. The other horizontal band below shows wide Cauac "grapes."
 "The Cauac motif is rare in Sky Bands and to have an entire row of repeated Cauac motifs is also not common. Kerr rollout, K5720.



Fig. 32,b. Cropped to the throne
 Sky Band and the basal Sky Band.



K9255

Fig. 33,a. Many thrones on stone sculpture scenes have Sky Bands, as does this throne on Kerr rollout, K9255.



Fig. 33,b. Due to inadequate resolution the potential profile/half-frontal Loincloth Apron Face features are hard to see.



Fig. 34. There are dozens of "Sky Band Ritual Huts" on stone sculptures and ceramics. This vase does not have space for more than you see here, a horizontal Sky Band across the lower part of the roof. Kerr rollout, Ko114, Dumbarton Oaks enhanced database.



Fig. 35,a. There is a horizontal Sky Band on the side of the platform holding the throne. As typical for ritual huts, there is a Principal Bird Deity at the front of the roof. Kerr rollout, K3844, from Dumbarton Oaks enhanced database.

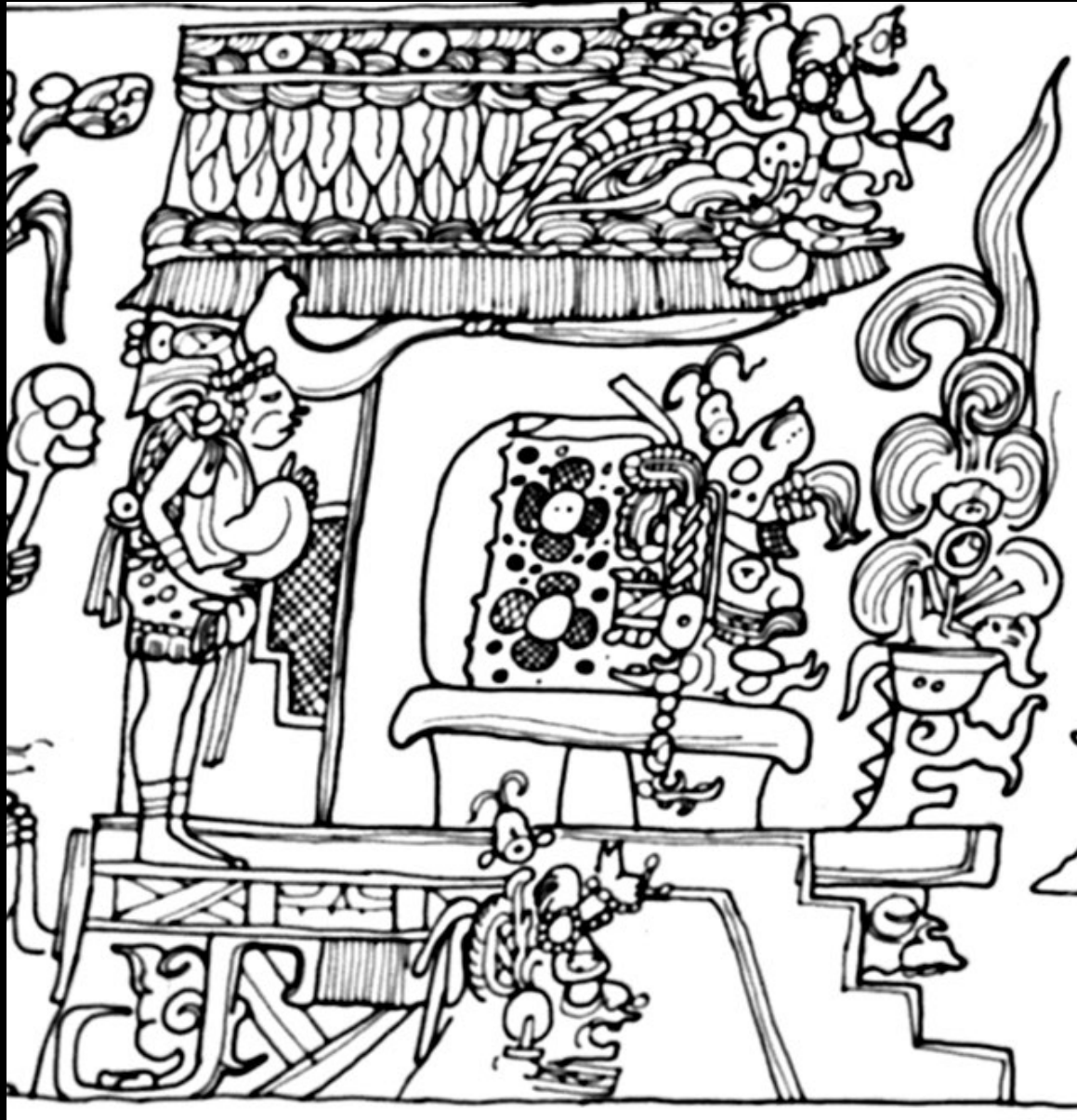


Fig. 35,b. Usually in a ritual hut the Sky Bands are on the columns holding up the roof, or the roof, or on the throne. Here the Sky Band is on a terrace at the side of the platform that holds up this ritual hut. Cropped from drawing by Linda Schele, SD-5516, © David Schele, drawing courtesy Ancient Americas at LACMA (ancientamericas.org).

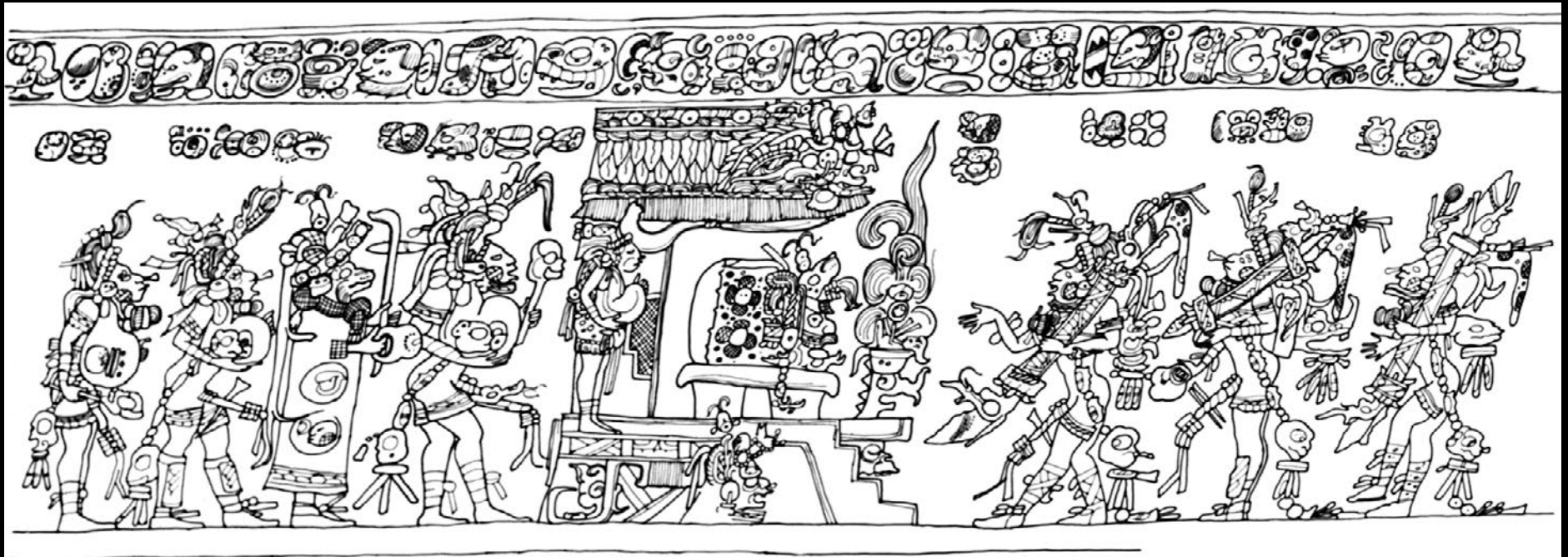


Fig. 35,c. This vase has a remarkable Primary Standard Sequence, PSS. The Initial Sign in bird form is not common, and the second glyph is neither a God N nor a Footprint-Climbing-Step glyph. Drawing by Linda Schele, © David Schele, SD-5516. Drawing courtesy Ancient Americas at LACMA (ancientamericas.org).



Fig. 36,a. Sky Band across the vase has Kan Cross, Crossed Bands, then two Imix motifs then Kan Cross.



Fig. 36,b. The Principal Bird Deity has a "God D headdress upside-down J." But forehead is stepped. Sky Band ritual hut has repeated motifs.



Fig. 36,c. A third beautiful example of a Holmul Dancer's outfit, especially his backrack. The Sky Band is repeated crossed bands.

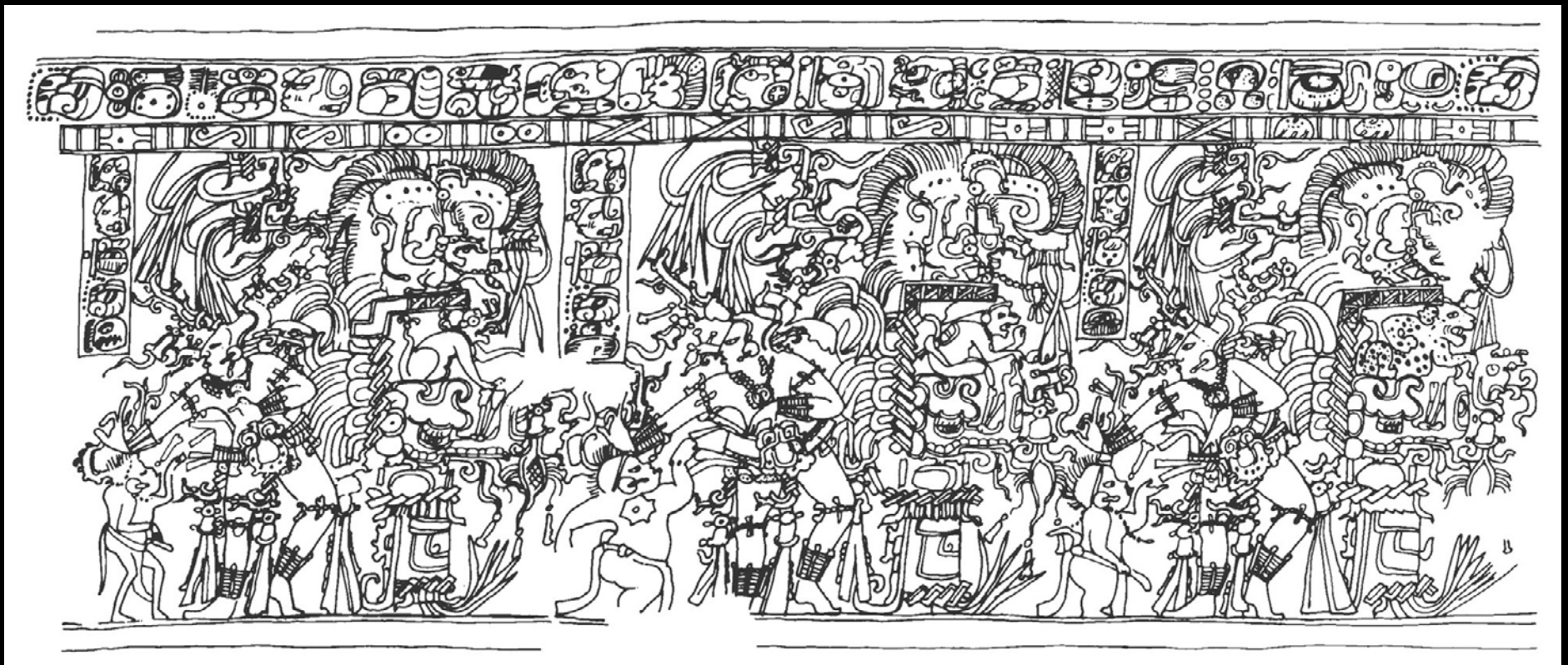


Fig. 36,d. Drawing of the entire scene. Most Holmul Dancer vases have just two dancers; this has three. Drawing by Linda Schele
© David Schele, SD-5510, drawing courtesy Ancient Americas at LACMA (ancientamericas.org).



Fig. 36,e. The Sky Band here is very similar to the Sky Band on the God L throne hut scene, but the God L scene is not in Holmul Orange color. The PSS on each vase is similar and could be the same atelier or potentially the same scribe (since the text per se has a different purpose on each vase). Kerr rollout, K0633, from Dumbarton Oaks enhanced database.

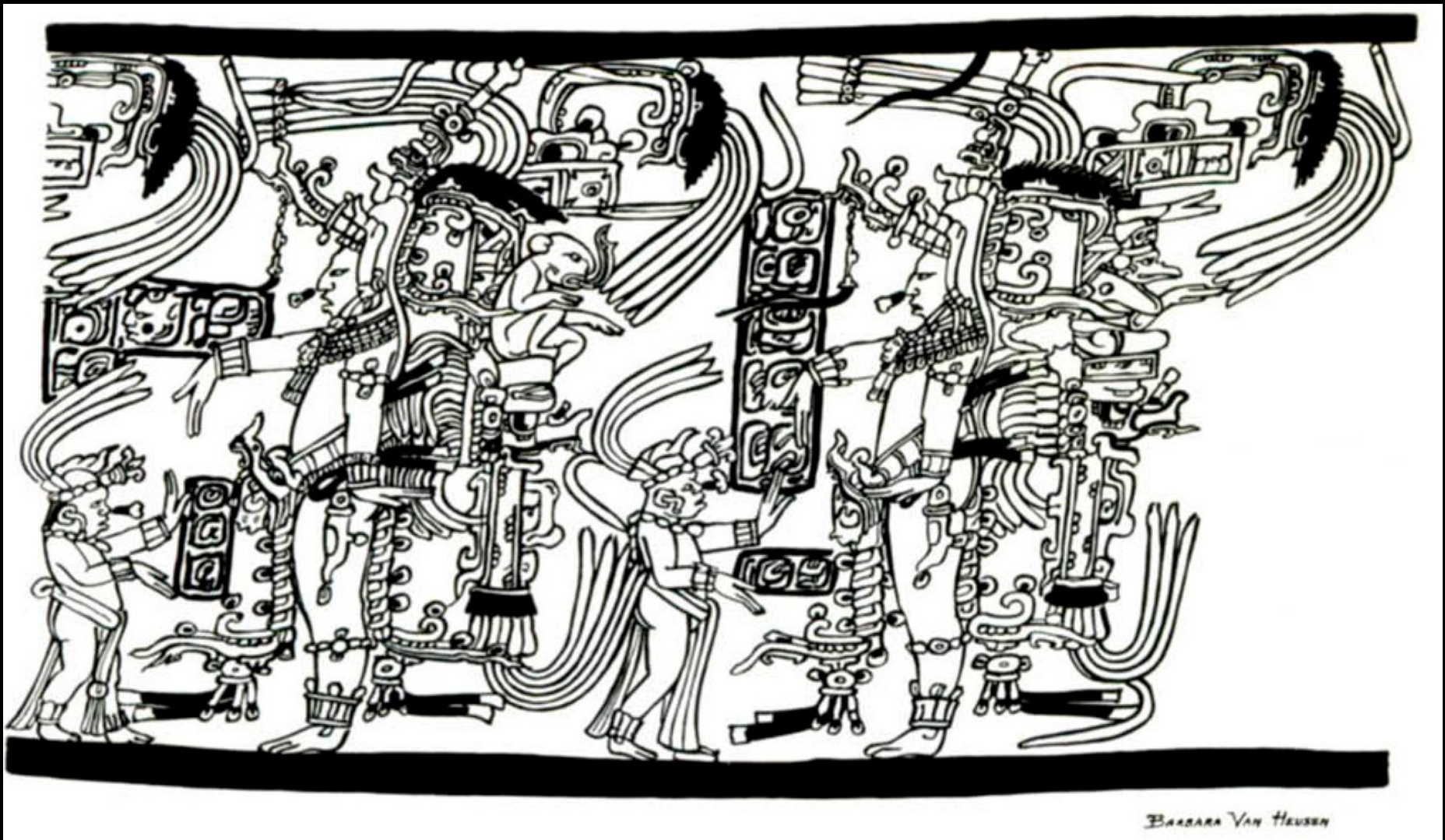


Fig. 37. The Sky Band ritual hut on the backrack of each Holmul Dancer has a series of normal Sky Band motifs (so not just repeated motifs). There are dozens more Holmul Dancer vases and most have Sky Band ritual huts in their backracks. FLAAR drawing by Barbara Van Heusen.



Fig. 38,a. Crossed Bands, Kan Cross, Imix is the oval, then more Crossed Bands.



Fig. 38,b. Holmul Orange color, but no Holmul Dancer backrack. The PSS is viable but the vertical glyphs are more decorative than readable (so may be considered pseudo-glyphs). Best for an epigrapher to comment. The Sky Band has four Kan Signs in a row and two Crossed Bands in a row. The intermediate motif is not often documented, probably an Imix.



Fig. 39,a. The royal and the aged associate both have Sky Band around their waists. The last motif at the right in both is atypical.



K8947

Fig. 39,b. The colors on this vase are so atypical that the first impression is asking the question of whether this is a forgery. But the PSS glyphs are acceptable albeit not a master scribe. And the scene is acceptable—it's just the yellow color that is not traditional. But surely other vases somewhere must have the same color. There is a potential Zip Monster at the left front of the platform, but not enough space to show its recurved snout (if it was intended to be a Zip Monster).



Fig. 40. Ceremonial bar has Sky Band. This ceremonial bar is much much longer than most ceremonial bars held by rulers on stelae.
Kerr rollout, K9273, from Dumbarton Oaks enhanced database.

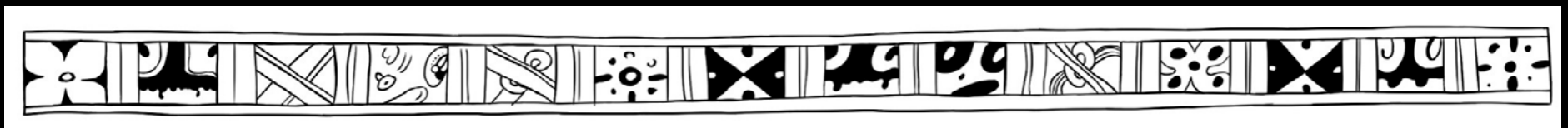


Fig. 41,a. Motifs 4 and 9 need further research.

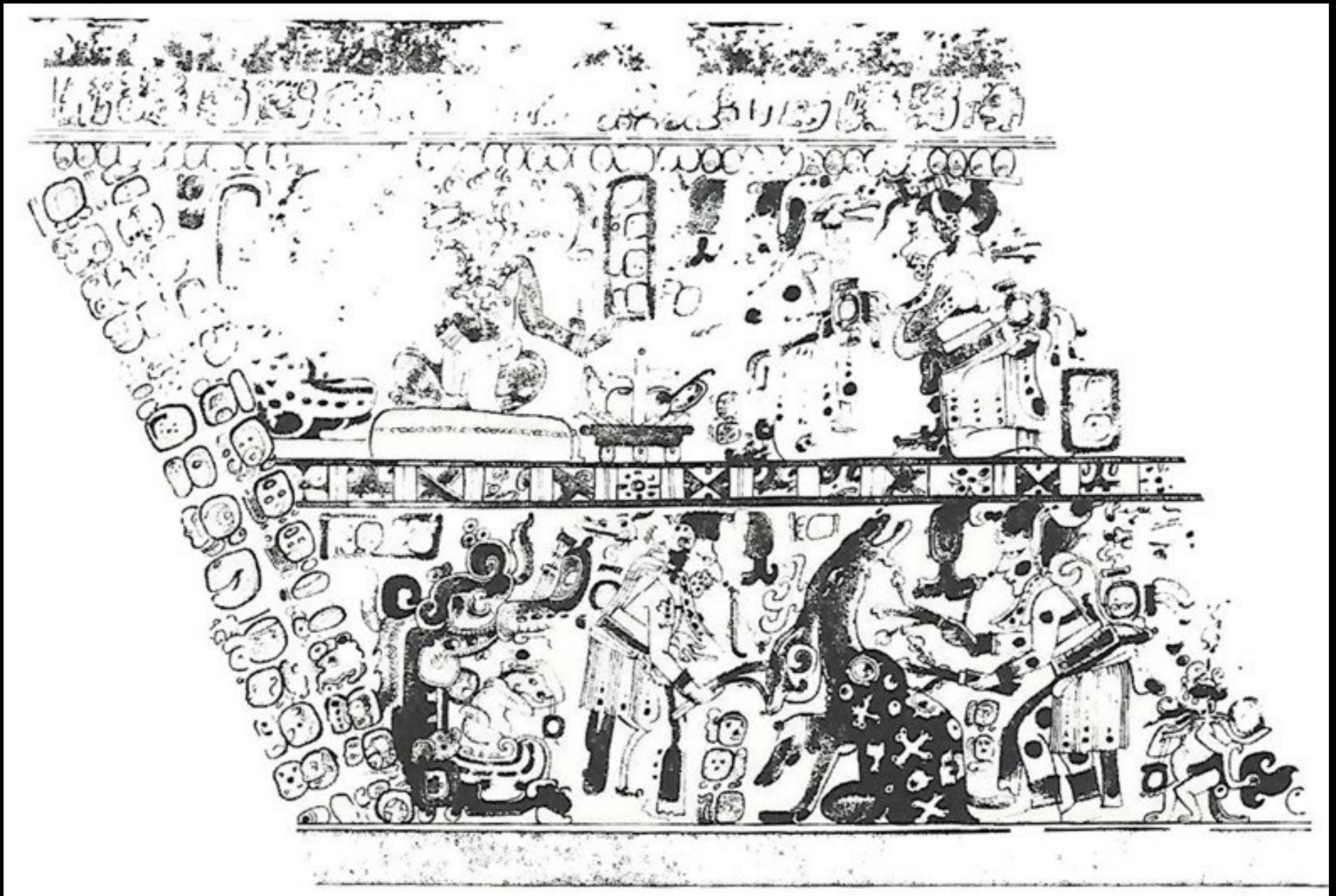


Fig. 41,b. Drawing by Diane Peck from the Internet. The Sky Band is across the middle of the vase.



Fig. 42,a. Crossed Bands, Kan Cross, diagonal motif that I am not yet entirely convinced is a variant of a Zip Monster. The Two Eyes symbol is obvious (Carlson and Landis page 137, #8). Drawing by Luis Molina, FLAAR, from Kerr rollout, K1734.



Fig. 42,b. Crossed Bands, Kan Cross, diagonal motif that I am not yet entirely convinced is a variant of a Zip Monster. The Two Eyes symbol is obvious (Carlson and Landis page 137, #8). There are some Maya renditions of snakes that have two round circles next to each other. Kerr rollout, K1734, from Dumbarton Oaks enhanced database.

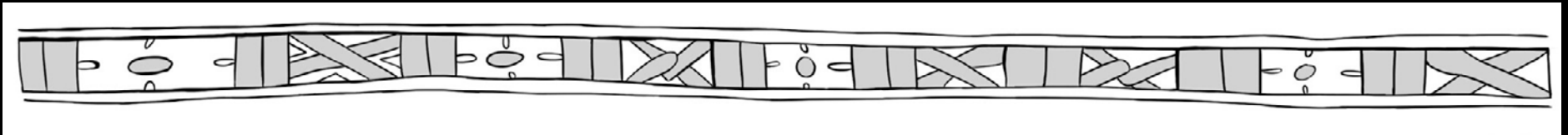


Fig. 43,a. Crossed Bands and interwoven V-bands. The light colored motif that is repeated four times is potentially a variant of a Kin with no petal shapes at the corners. FLAAR drawing by Luis Molina from Kerr rollout K188g.



Fig. 43,b. Crossed Bands and interwoven V-bands. The light colored motif that is repeated four times is potentially a variant (no petal shapes) of a Kin. Kerr rollout, K188g, from Dumbarton Oaks enhanced database.



Fig. 44,a. Crossed Bands, Kan Cross, and two circles (two eyes) are all common motifs. The sideways-S looks like a simplified Zip Monster concept (no actual reptilian features). This precise oval motif is shown as Imix by Carlson and Landis 1985: page 138, #14, Infrequent Elements.

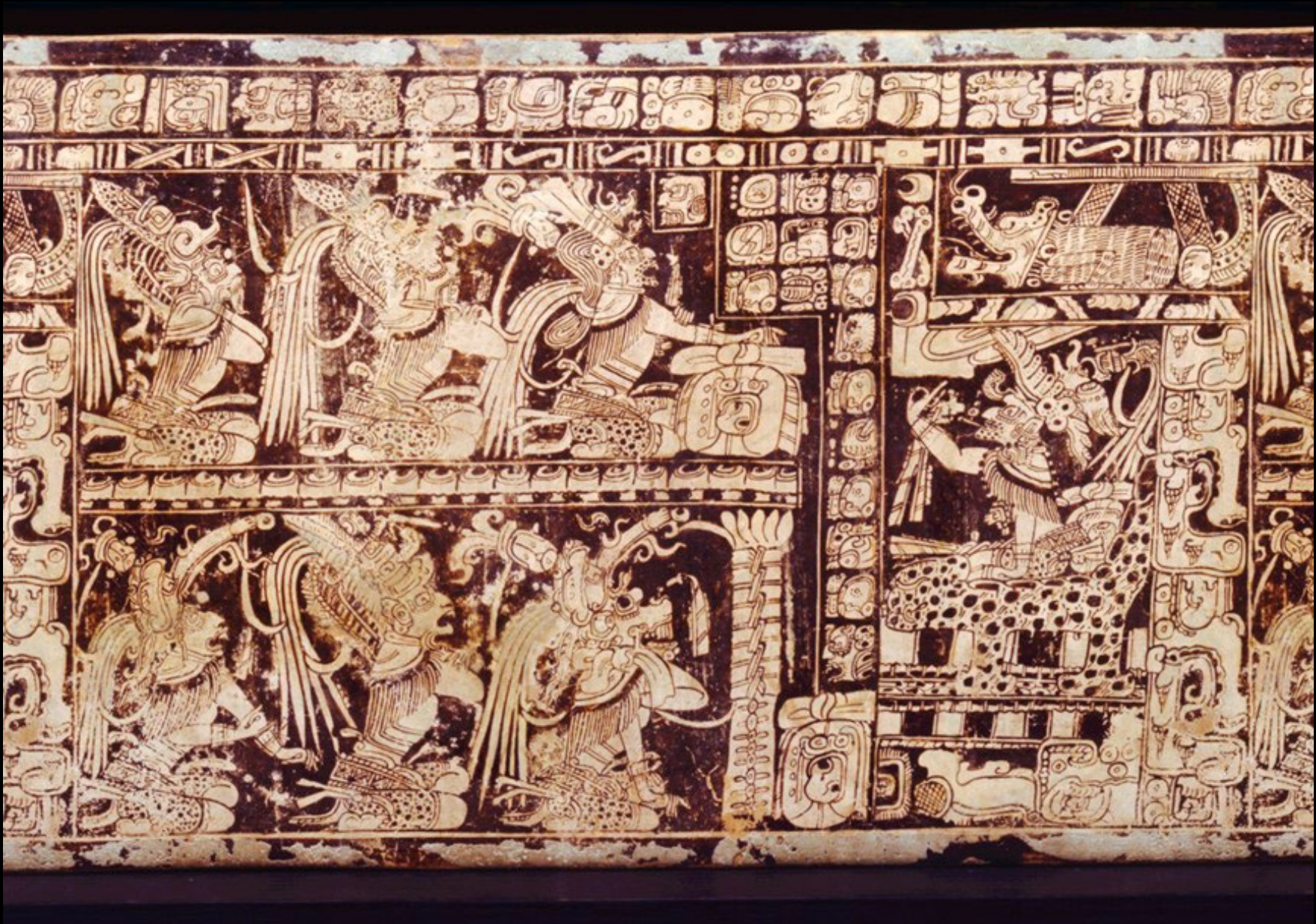


Fig. 44,b. Today there are three known scenes with God L on a jaguar throne with underworld deities rendering homage. The second one is a square vase but it does not have a traditional Sky Band. The third one is at MUNAE in Guatemala City and has been published by Camilo Luin and co-authors. The first of this series, above, is Kerr rollout, K2796, from Dumbarton Oaks enhanced database.

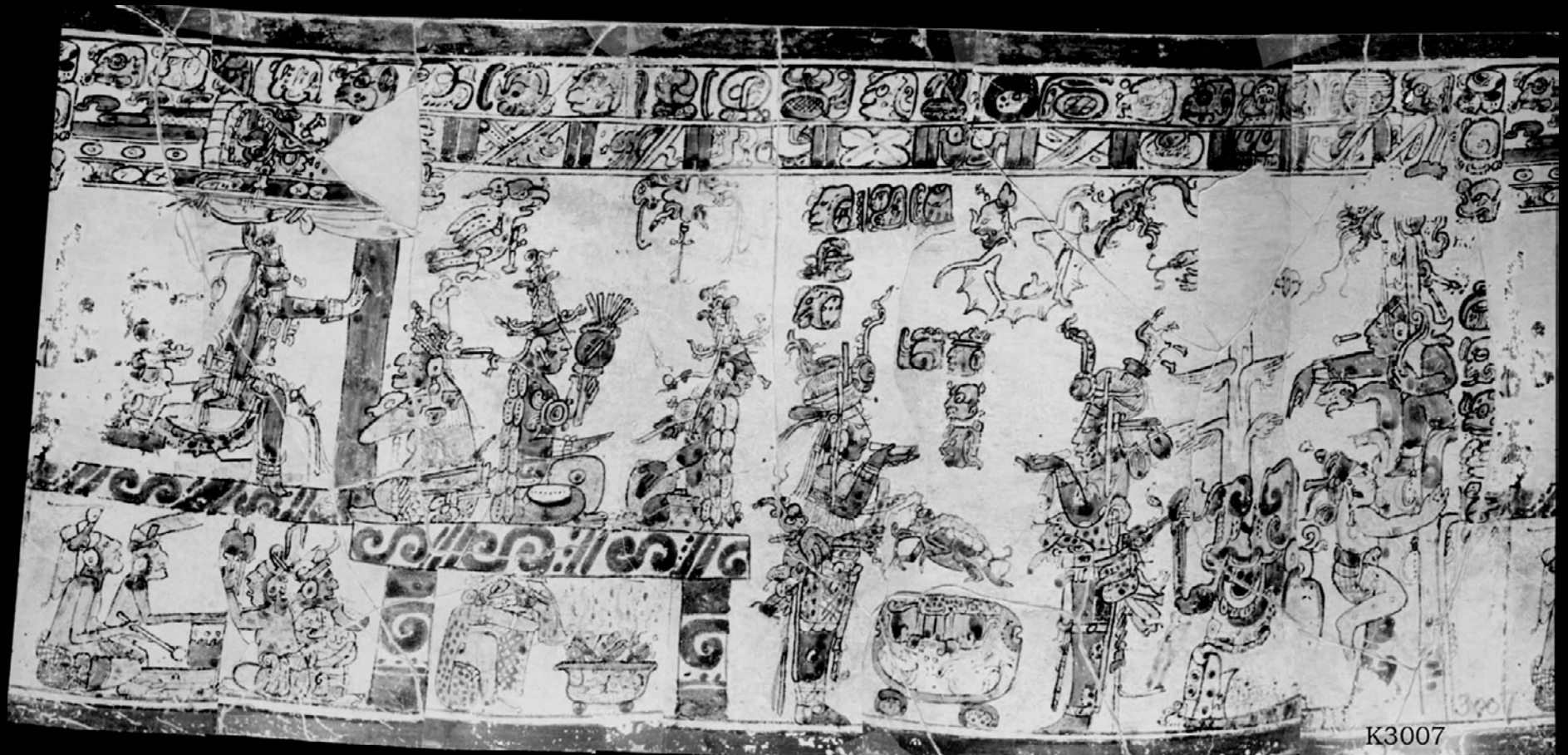


Fig. 45. A curious potential PSS across the top has a Sky Band below with both traditional motifs and atypical motifs. The crossed bands, Zip monster and 4-petalled flower Kin motif are all visible, as is a profile/half-frontal Loincloth Apron Face (to the left of the 4-petalled Kin sign). The first two motifs, with diagonal bands, are enhanced versions of otherwise common motifs. Kerr rollout, K3007.

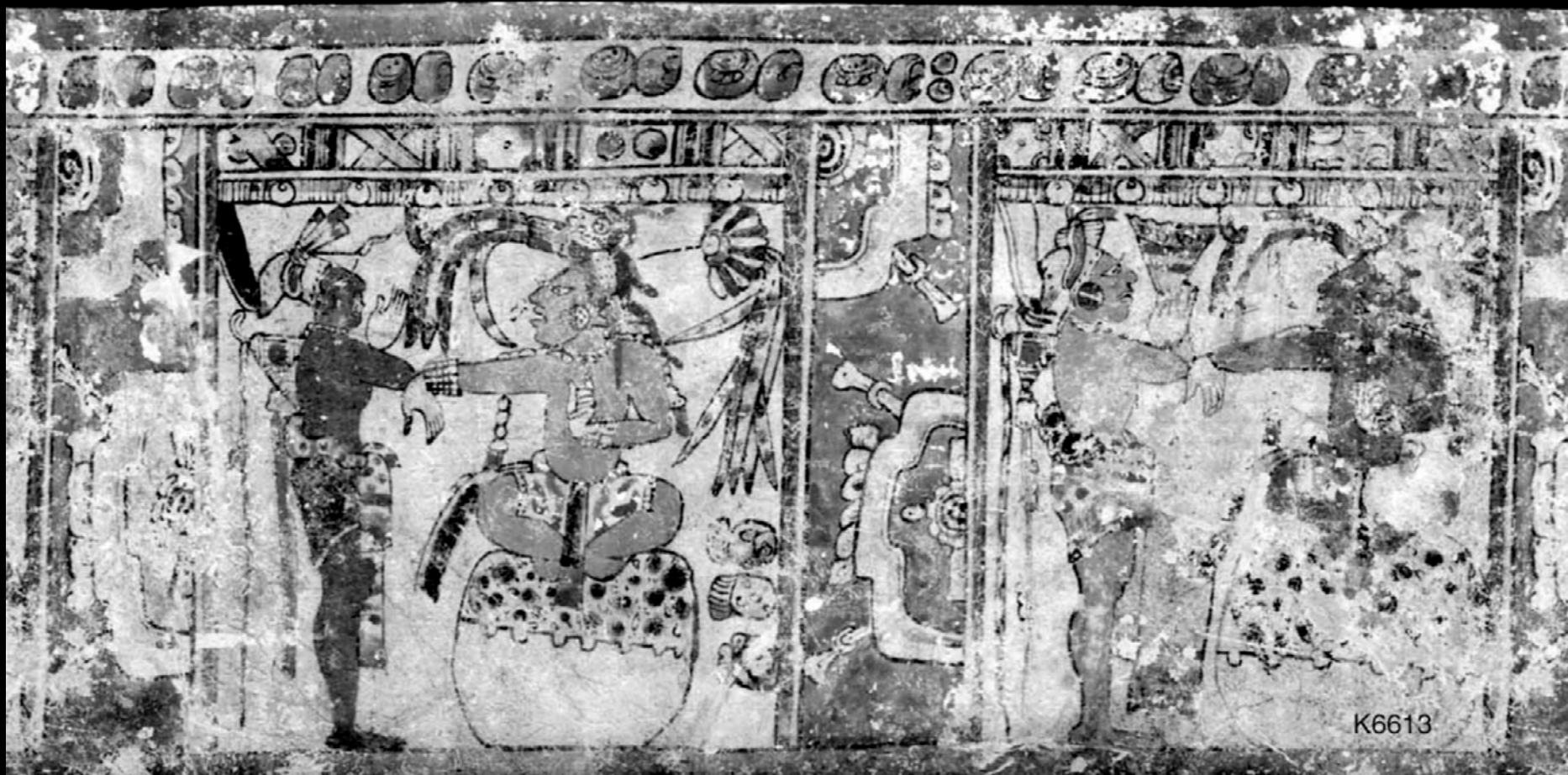


Fig. 46. Another vase with two panels separated by a vertical space. The horizontal band in the left panel has two crossed bands and other traditional Sky Band symbols. To identify the other motifs in the right panel, I will prefer to wait for a higher resolution scan from Dumbarton Oaks. Kerr rollout, K6613.



Fig. 47. Another vase with two panels separated by a vertical space. Left panel has short Sky Band of Kan Cross alternating with crossed bands. The panel at the right has two of the same crossed panels but the motif in the middle is not a Kan Cross.



Fig. 48,a. 4th motif in left panel and 2nd motif in right panel are not easy to identify.



Fig. 48,b. 4th motif in left panel and 2nd motif in right panel are not easy to identify. Either variants or a new motif that is not yet documented. Kerr rollout, K1669, from Dumbarton Oaks enhanced database.



Fig. 49,a. All traditional motifs of a Sky Band, with Kin (4-petalled flower) in the two long segments. Crossed Bands are the most common. The diagonal band with round motifs on each side is common but unsure whether a non-bearded "Beard and Scrolls" of Carlson and Landis 1985: page 138, two variants of #13.



Fig. 49,b. Kerr rollout, K6062, from Dumbarton Oaks enhanced database.



Fig. 50. Nice Primary Standard Sequence of hieroglyphs, starting with Initial Sign, then God N. Below is a band that has only a few vertical dividers. The three stepped frets are occasionally seen elsewhere on horizontal bands that are not traditional Sky Bands. Kerr rollout, K6100.



Fig. 51. The two motifs in rectangular frames are a potential shortened Sky Band. The motif at the left is not easy to identify. It is rare to have motifs such as this in the middle of a hieroglyphic text. An open question is to whether the "divider" between the two rectangles are bar-and-dot numbers, 11 then 12.

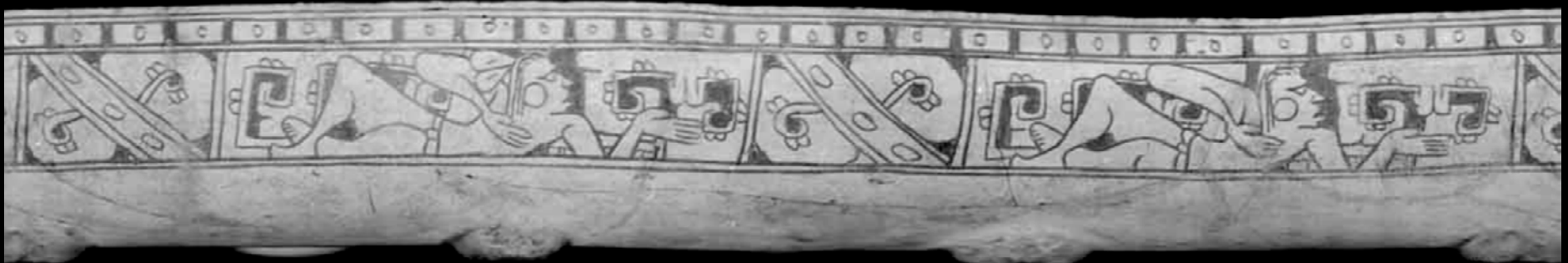


Fig. 52. Crossed Bands, Kan Cross, double-circles are all common. The single thick circle is atypical. The two sets of bands with a circular accessory at atypical. Kerr rollout, K6494.



K6985

Fig. 53. Four of the motifs are typical Sky Band symbols. The steps-on-both-sides is not. This ceramic is unlikely to be from central Peten.



K7015

Fig. 54. A row of simplified motifs goes around the upper part of this scene. The divider panel has a potential enlarged Sky Band motif. This Maya bowl is possibly a different time and place than central Peten.



Fig. 55. These two rows of repeated Sky Band symbols are very similar to the two rows from Kerr rollout, K1490 (in drawing below).

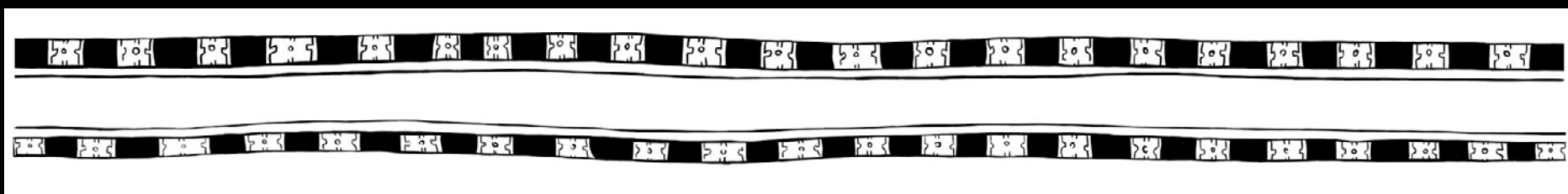


Fig. 56. These repeated Sky Band symbols are similar to those on Kerr photos K8656, but the drawing is from Kerr rollout, K1490. Since they are repeated I do not show the rollout (which is a different color than the red/orange one above). I estimate that neither is from central Peten; more likely towards Chama area in the Highlands.

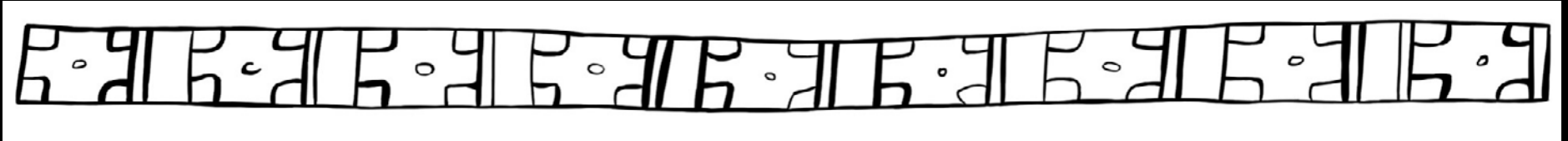


Fig. 57. A complete Sky Band has many different motifs. So the row of Kan Crosses is a Sky Band but don't need to show it to learn what additional motifs are in complex Sky Bands that are not yet in published catalogs. Drawing by Luis Molina from Kerr rollout, K2773.



Fig. 58. Repeated Kan Cross. Drawing by Luis Molina from Kerr rollout, K6181.

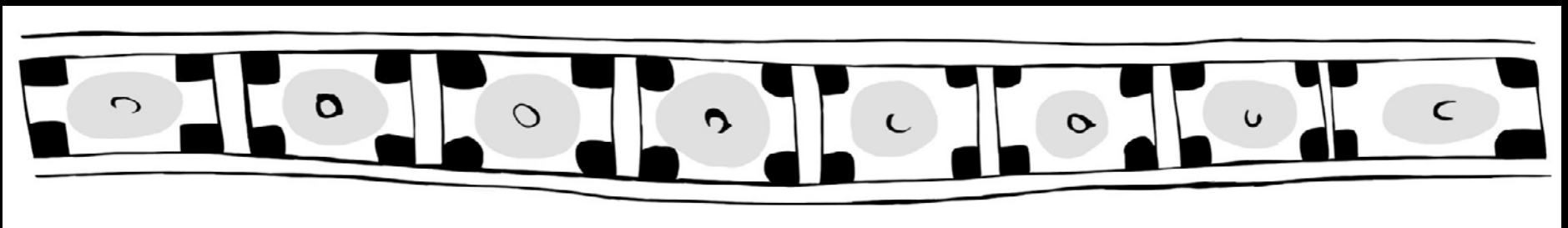


Fig. 59. Repeated Kan Cross. Drawing by Luis Molina from Kerr rollout, K5204.



Fig. 60,a. Two remarkable polychrome ceramics. I have myself never seen this size and shape of lid before (but these are both totally authentic). Left has two rows of PSS glyphs; right has one row of possible PSS glyphs and a lower row of Sky Band symbols. What would help would be either a rollout of both or at least photos of all around both ceramics. A drawing of three of the Sky Band motifs is in the next figure.

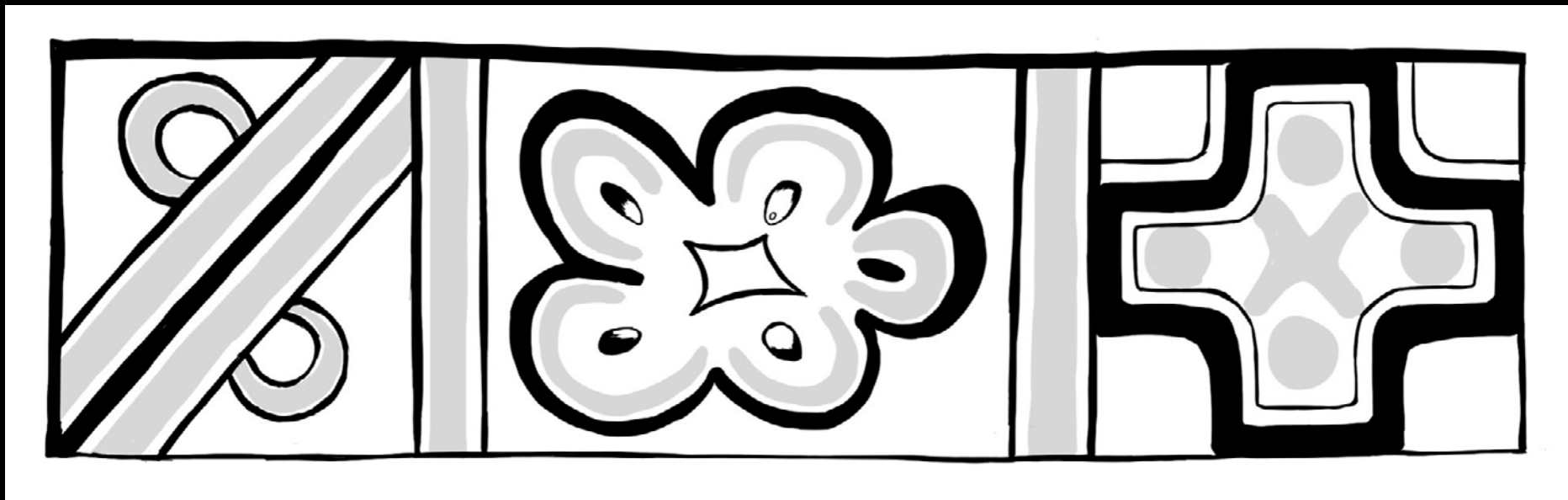


Fig. 60,b. The symbol in the middle is not documented and needs to be found elsewhere. Drawing by Luis Molina, FLAAR.

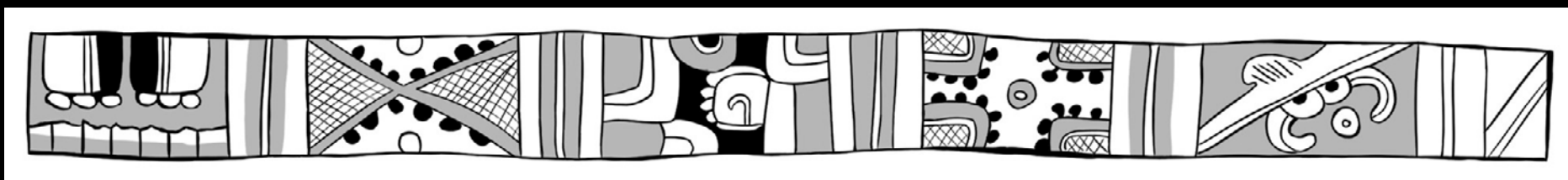


Fig. 61. Akbal variant; Etz'nab' variant; profile/half-frontal Loincloth Apron Face; variant of Kan Cross; "crab" variant of Beard and Scrolls motif (the basic forms, not this eccentric variant, are in Carlson and Landis 1985: page 138, #13. Drawing by Luis Molina from Kerr rollout K7431.



K6560

Fig. 62. It is rare for a molded-carved Tepeu 3 vase to have a Sky Band around the lower part. This Sky Band has narrow vertical spaces between motifs. The Kan Sign and Kin Sign (4-petalled flower) are all traditional Late Classic motifs. The adjacent but different diagonal bands would not be surprising for Tepeu 2 Sky Bands. The three motifs in the center are atypical. The motif between the Kan and Kin is probably a variant of a Tepeu 2 motif. Kerr rollout, K6560.



Fig. 63. Two potential Zip Monsters but most of the other motifs are Tepeu 3 so not the same as Sky Band motifs during the earlier Tepeu 1 and Tepeu 2 times. Molded Carved, probably Pabellon Molded Carved (ceramicists now have different names for molded-carved in different areas of the Maya Lowlands). Kerr rollout, K3415. I show more of these kind of scenes in other FLAAR Reports on the Sky Band.



Fig. 64. Molded-Carved bowl has a Tepeu 3 "Sky Band" that has several Zip Monster-like motifs. But the rest are atypical as are the scenes on Molded-Carved bowls and vases. Kerr rollout, K3414, from Dumbarton Oaks enhanced database.

Unexpected Motifs in a Sky Band



Fig. 65. Although most Sky Bands on vases and bowls go around the upper part, there are also Sky Bands in divider areas (such as the nice one from Tikal Burial 116).

Sky Band Motifs can be found south of Guatemala and also deep into Mexico (far from the Maya areas)

A separate catalog is needed for Sky Bands south of Guatemala (Honduras for example) and Sky Bands throughout Mexico. I am focused on Sky Band iconography of the central Maya lowlands (Peten and adjacent areas). But here are two examples from far south of there.



Fig. 66. Vase in local Copan, Honduras area style. The Sky Bands here are both vertical (as divider panels) and horizontal. Some of the motifs are obviously based on Peten prototypes; others are Central American motifs far from Peten (which is also geographically in Central America, but is culturally distinct).

I show the actual vase in full color in the FLAAR Reports volume on Sky Bands on vases and bowls.



Fig. 67. Has vertical divider panels; has several typical Maya Sky Band motifs, but also has totally foreign designs. This vase is definitely not from the Peten Lowlands. Sky Bands are found throughout Mesoamerica and well into the Post Classic. Kerr rollout, K8267.

Kerr Rollouts listed by Kerr as having Sky Band but which either do not or are just repeated Kan Signs

Kerr, K0509 is not a complete traditional Sky Band so we do not show it.

Kerr, K0626 has the Surface of the Underwaterworld across its lower area but I could not see any Sky Band.

Kerr, K071 has a band of symbols but not multiple symbols and not in the height of a traditional Sky Band.

Kerr, K1490 does not have a traditional Sky Band.

Kerr, K1973 does not have any Sky Band that I can find.

Kerr, K2356, the upper band is eroded so hard to see what's there, but with no rectangular areas I don't notice a Sky Band.

Kerr, K2702, no Sky Band

Kerr, K2773 has a band of Kan Crosses, so not a Sky Band with various celestial symbols.

Kerr, K3047 is a drawing of a plate from a FLAAR publication; neither a Kerr photo nor any Sky Band.

Kerr, K4116 has no Sky Band.

Kerr, K5016, has only one motif and not in a rectangular frame.

Kerr, K5204 has just a row of Kan crosses.

Kerr, K5377, plate in Holmul Orange color; has a band that should be celestial symbols but are unknown designs.

Kerr, K5758 is "Aztec" and has no Sky Band.

Kerr, K6181, has just a row of Kan crosses

Kerr, K6814, has just a row of repeated single spots.

Kerr, K7750, resolution is not adequate to zoom in to see what motifs are in the horizontal band across the middle of this square vase.

Kerr, K8848 is from Casas Grandes, USA, but does remind you of a Mesoamerican Sky Band, albeit not straight horizontal.

Kerr, K8928, no Sky Band but has a very nice PSS.

Sky Band Motifs in Kerr Rollouts and Hellmuth Rollouts that are either variants or otherwise not yet in list by Carlson and Landis

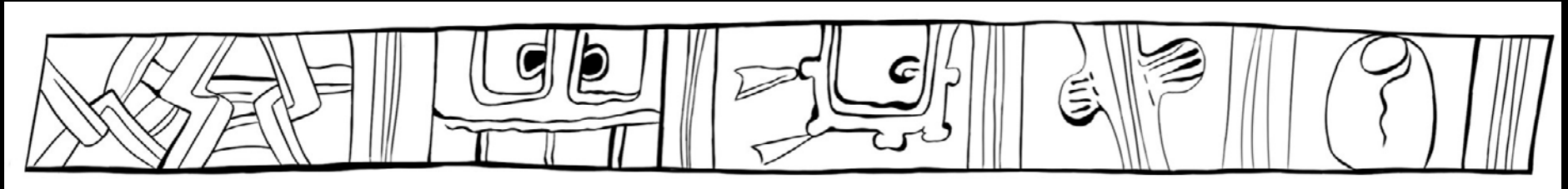


Fig. 65. The first motif (at the left) is a variant on steroids. The third and fifth motif are not yet documented widely elsewhere. The entire vase is in Fig. 25,a.



Fig. 66. This horizontal band has vertical divider areas but is not a typical Sky Band. But would be interesting if any of these motifs do exist in any actual Sky Bands.



Fig. 67. The three motifs are variants of a bearded motif. The motif at the right is a more traditional example. These come from one of the longest Sky Bands of the Late Classic Peten. The entire Sky Band is in Figures 23, a through s.



Fig. 68. Motif 2 and motif 4 need further study. The round motif at the right end is very different than other oval motifs in other Sky Bands. The vase is pictured in Fig. 17.

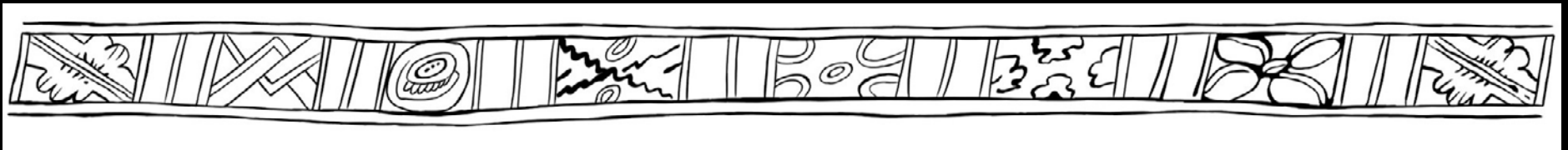


Fig. 69. Unclear whether the oval motif is a variant of an Imix. Motif 6 is a 4-Step motif with nothing in the middle. The entire vase is in Fig. 8,b.



Fig. 70. The 4-Steps motif is more rounded but is still an acceptable 4-Steps motif. The entire vase is in Fig. 5,b.

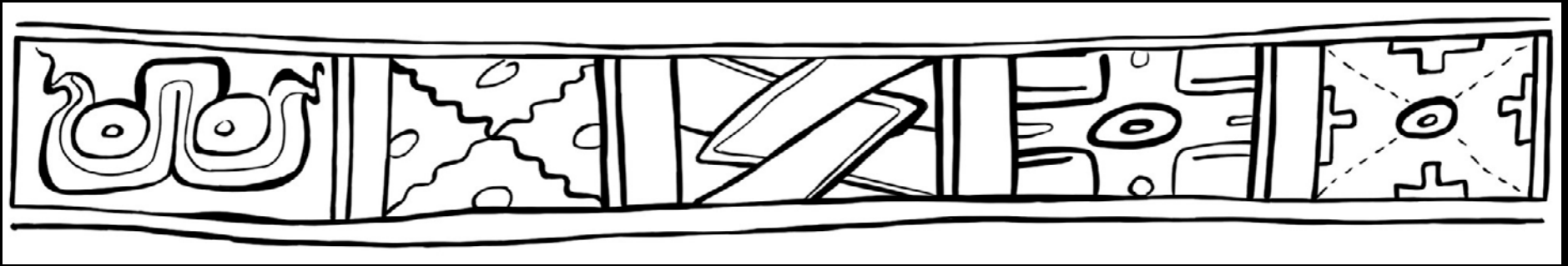


Fig. 71. 4-Steps motif has circle and longer diagonal broken lines. The entire vase is in Fig. 10,b.

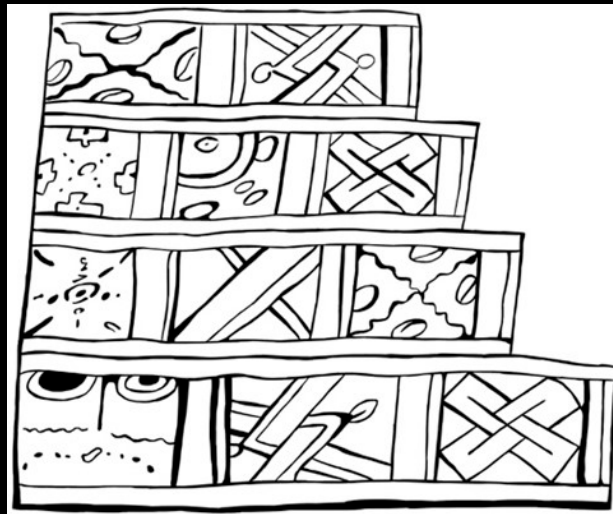


Fig. 72. 4-Steps motif with circle and diagonal dots in the middle (third step, at the left). Last motif on first step and third step are not the same as normal crossed bands. Are they a variant? The entire vase is in Fig. 28,a.

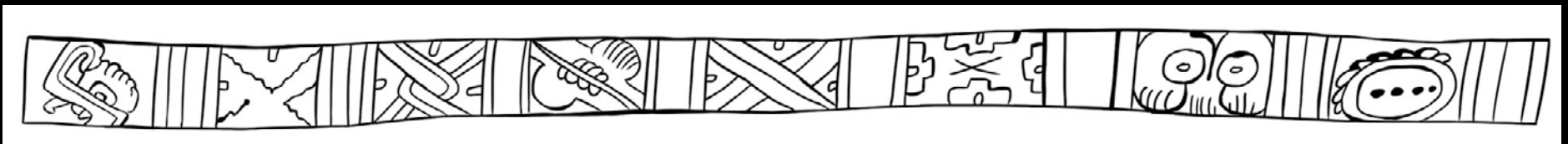


Fig. 73. 4-Steps motif with wide X in the middle. The entire vase is in Fig. 9,b.



Fig. 74. The oval motif needs to be studied elsewhere to see whether it's a variant of a crescent or variant of an Imix.
The entire vase is in Fig. 3,a.



Fig. 75. The two clenched-hands need to be found elsewhere and studied. The entire vase is in Fig. 31,b.

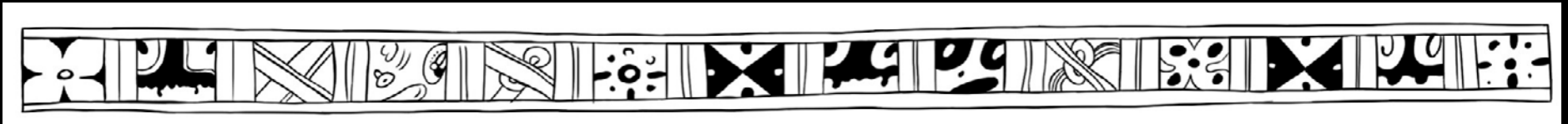


Fig. 76. Motif #4 is atypical. Motif #9 reminds me of a variant of Akbal but needs to be documented. The entire vase is in Fig. 40,b.

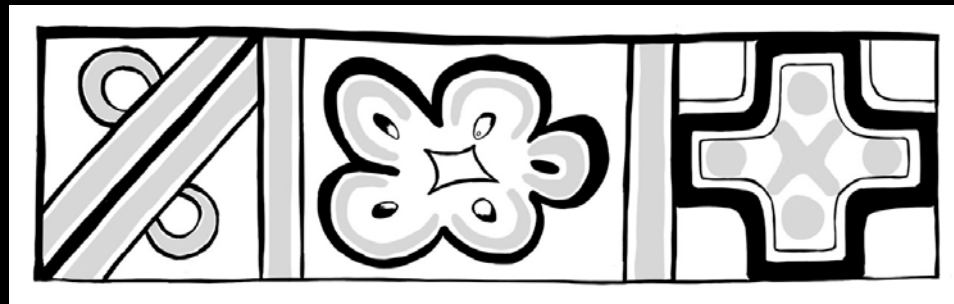


Fig. 77. The splashed motif in the middle is not yet documented in any catalog that I have found. The entire vase is in Fig. 59,a.



Fig. 78. The two circle motifs are not yet documented in any catalog.



Fig. 79. The last two motifs need to be documented. The entire vase is in Fig. 1,b and Fig. 16. Cropped from Kerr rollout, Ko758.

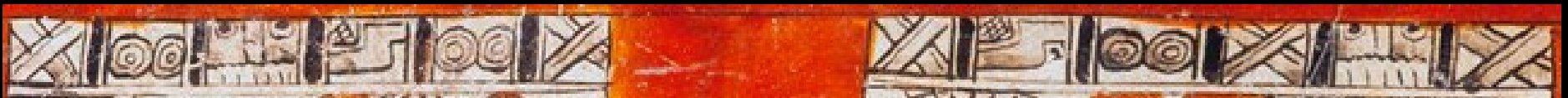


Fig. 80. #4 in the first Sky Band and the same as #2 in the second Sky Band need to be documented and found elsewhere. The entire vase is in Fig. 47,b.



Fig. 81. The first two motifs are more variants than new motifs. The entire vase is in Fig. 44.



Fig. 82. The band curving down (two of them) and then the two thick single circles all need further study. The entire vase is in Fig. 51.

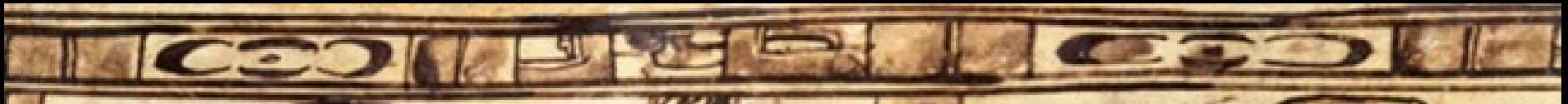


Fig. 83. In the middle is a profile/half-frontal Loincloth Apron Face. The motifs of interest are the two sets of four crescent-like black designs. The entire vase is Fig. 18,a, Kerr rollout, K1387.



Fig. 84. The two motifs that are not hieroglyphs need more study. The vertical areas between motifs documents a Sky Band. The entire vase is in Fig. 21,a and Fig. 21,b. Drawn from Kerr rollout, K4957.

It helps when additional Sky Bands are found



Fig. 85. I did not notice this Sky Band until I was studying rabbits and the Moon Goddess, but she is seated on a Sky Band throne. The male deity in front has the headdress of God D but is not a totally aged deity (not young, but not as old as most God D's elsewhere). Kerr rollout, K3462. This shows that there may be other rollouts in the Maya vase database where Kerr does not have Sky Bands in his keywords (one word or two words).

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2015 The Text and Context of the Cuychen Vase, Macal Valley, Belize. In *Maya Archaeology 3*, edited by Charles Golden, Stephen Houston, and Joel Skidmore, pp. 8–29. Precolumbia Mesoweb Press, San Francisco.

Shows the Cuychen Vase that has three Holmul Dancers—their backracks include a profile/half-frontal Loincloth Apron Face on the left side of the “roof” of the backrack.