
Fifth Palenque Round Table, 1983

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Cover illustration:

GI 'Hunahpu

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Drawing by Linda Schele

Notes on the Olvidado, Palenque, Chiapas, Mexico

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The Olvidado, or “Forgotten Temple,” situated one-half kilometer west of the Palace, was partially recorded by Heinrich Berlin in 1942. Nothing new has been published since then. A year and one-half ago, a large portion of the roof of this temple collapsed, endangering the rest of the building. Soon this important temple, the earliest known standing architecture at Palenque, will be gone forever. We felt that everything known about the temple should be recorded and made known immediately, so consolidating all of our previous notes, measurements, photographs, and other data from past years, we are presenting this report. When it became known to us that this temple was indeed in danger of completely collapsing, the two of us, Aucencio Cruz Guzman, Lee Jones and Charlotte Alteri spent the better part of two days assessing the damage and comparing our notes.¹ We approached from the north when we undertook this investigation, just as the Maya would have done in ancient times.

Maudslay (1896-1899, Text Vol. IV, p. 35) noted briefly the existence of this elevated north-facing building with “somewhat clearly-defined terrace walls.” He noted the two galleries of the building, and referred to the “remains of a hieroglyphic inscription within an interwoven scroll border,” and referred also to the fact that there were “traces of human figures moulded in stucco” on the two inner piers. He also pointed out that “the roof has been ornamented with a decorative frieze moulded in stucco, and on the summit there are traces of stone lattice-work which has supported stucco decoration as in the more important Temples.”

Although Frans Blom (1926, Vol. I:189) described the Olvidado as “lying on the mountainside between Group H and Group F,” actually it is close to Group F, where the aqueduct crosses the *Picota*, but a great distance from Group H. It is on the West Ridge, southwest of the Temple of the Inscriptions. To get to the Olvidado from the entrance to the archaeological zone, one must go in a westerly direction, crossing the *Motiepa* and the *Pidras Bolas* rivers. If the approach is further north, but at a lower elevation, one would have to cross the *Picota* also,

and proceed directly south to the Olvidado. Blom did little more than draw a simple plan (1926, Vol. I:Fig. 157), note that the eastern end of the structure had already fallen, and that it had “a roof ornament of unusual form.”

Heinrich Berlin, who visited this temple for the first time in May 1940 gives a far more complete description (Berlin 1944), in fact, the only record until now of this small but very important temple. He suggests an early epoch for the Olvidado, with several possible dates given between 9.7.0.5.13 and 9.10.14.5.10. This will be discussed in this article when discussing the hieroglyphic text on Piers A and D.

The Olvidado faces north, built along a steep escarpment of the Sierra de Palenque mountain on a leveled-off and filled-in portion of the slope. To reach the temple, a series of steps connected by four platforms were built, the first rising 290 cm, the next 240 cm, then 130 cm, and finally 84 cm to the uppermost platform upon which the temple stand (Figure 1). These stairs, flanked by 86 cm wide balustrades, were centered midway between the east and west doorways of the temple. The terrace platforms continue around the east side of each level, with the lower terraces continuing only a portion of the way around, as the steep hillside prevents continuing the terraces all the way to the rear (south). On the south side, there are only three terraced elevations, and then an approximately two meter level area behind the temple before the hill continues its steep upward ascent at an almost 45° angle.

The upper platform, the base upon which the temple stands, extends 80 cm beyond the 12m x 5.65m structure. Terrace 3, just below it, extends out 367 cm to the north, the second terrace extends north 510 cm, and the first terrace extends 54 cm north.

The walls of the Olvidado are constructed of irregularly-shaped flat limestone blocks and stone rubble and clay fill. The entire structure is covered with a coat of lime plaster. Out walls are 1 m thick and are pierced on the south by two rectangular openings 21 cm x 23 cm (Figure 2), and on the west by two openings of almost the same size. A third opening is cut into the south wall

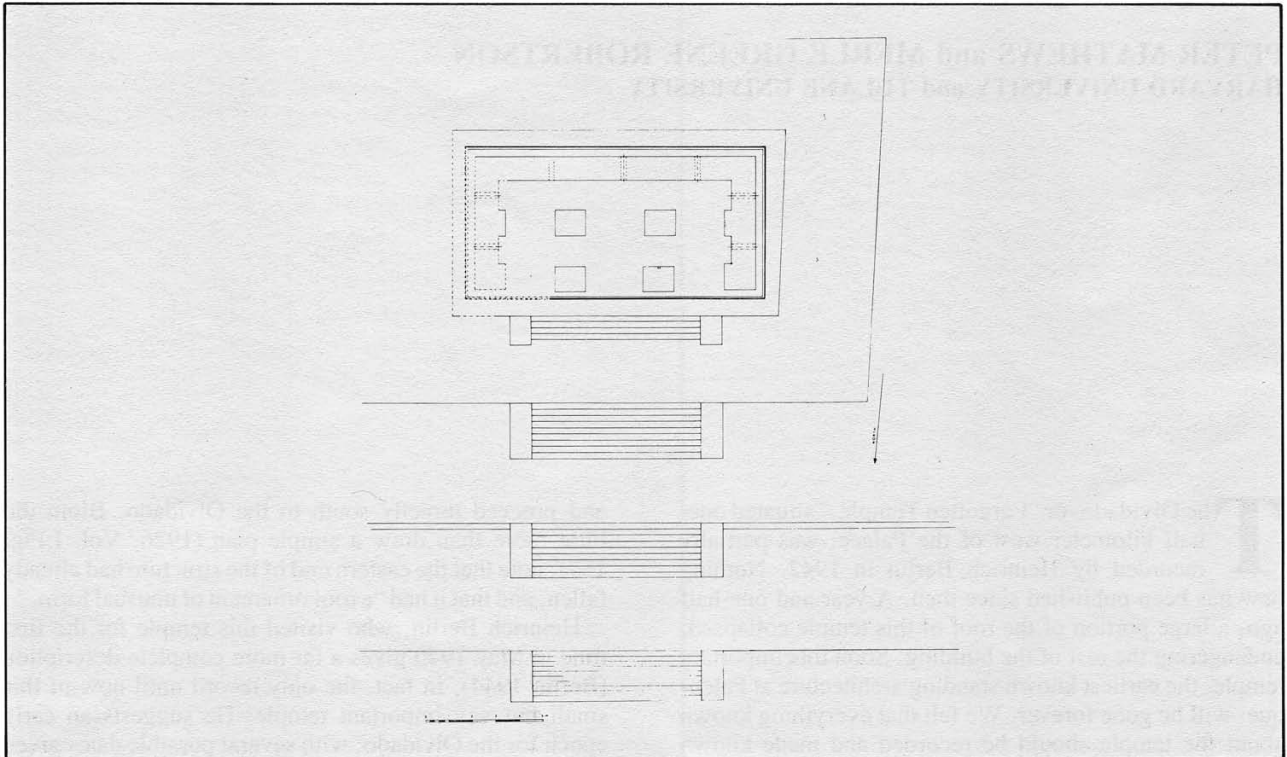


Fig. 1 Plan of the Olvidado



Fig. 2 South facade of the Olvidado showing rectangular openings

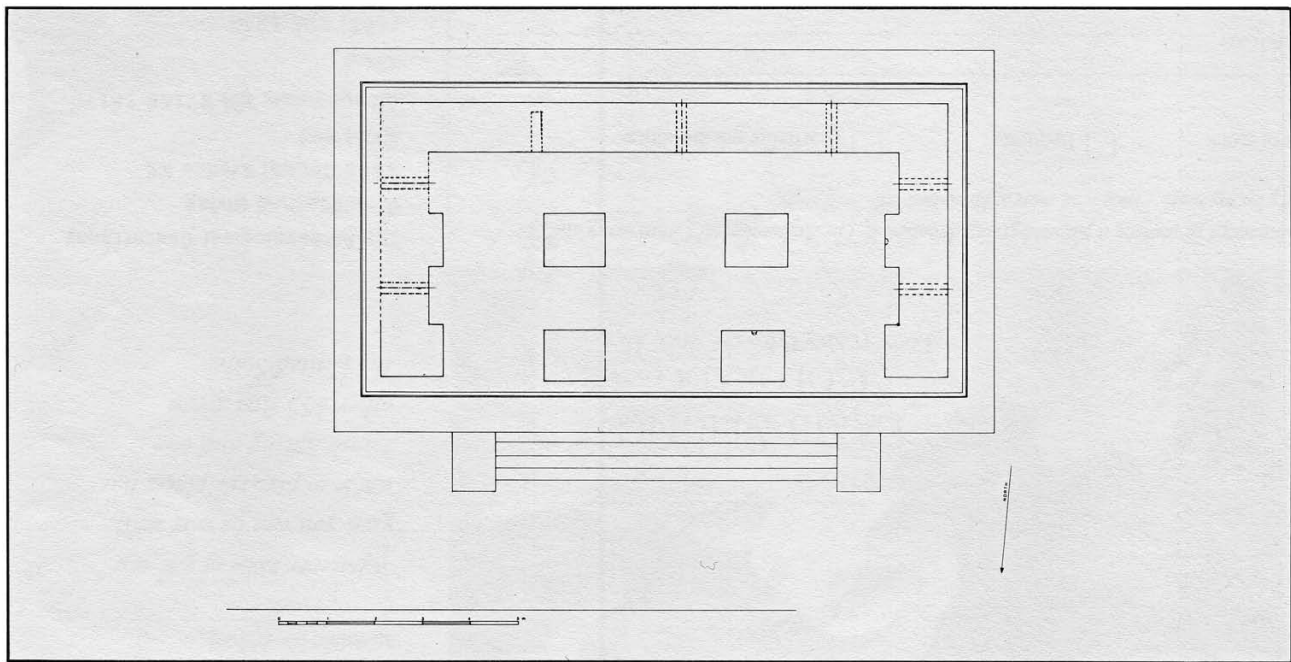


Fig. 3 Plan, the Olvidado

from the inside to a depth of 93 cm, with no indication, however, on the outer wall that the opening ever went all the way through.

This small temple is constructed with two lateral galleries, the southern (rear) one being 127 cm wide, and the northern (front) gallery 133 cm wide. There are three openings in the front of the structure, the spaces between the four piers A, B, C, and D (Figure 3). Piers A and D form closed corners on the east and west of the building. The piers are thicker than the 100 cm thick walls, Piers B and C being 110 cm thick, and Pier D 109 cm thick. Pier D is recessed back 10 cm from the front of Piers B and C. The two interior supports to the building are approximately the same size as the piers, although not aligned precisely with them.

Vaults

The vaults of the Olvidado (Figure 4) are unique. Rather than sloping in a straight line toward the capstone, as was the usual practice at Palenque, the sides of the vaults form two separate curves. The lower section sweeps in an arc with a radius of approximately 120 cm, stopping at a point nearly 40 percent of the way to the capstone, where a 4-5 cm inverted step or ledge is formed (Figure 5). It is at this point where the top of the vault beams come to rest. Then the upper portion of the vault sweeps in an arc on up to the narrow 9 cm wide vault capstone.

This type arch became modified later in the “ogee” arch at the eastern entrance to House A of the Palace, and appears, in modified form also, in the “keyhole” arches of Houses A and D, and is suggested in the car-

touches of the sanctuary roof of the Temple of the Cross. Possibly the inner-outward thrust which changes so abruptly in the Olvidado vaults is the result of laying stringers on top of the lower vault beams to facilitate construction of the vault, and to stabilize it from this point on up to the capstone. The position of the lower vault beams at the immediate junction of the change from inward to outward thrust suggests this, as does the everted step or ledge at this point. This engineering feature must not have proved successful or necessary, as all other later vaults of this kind do not function with the ledge-like abrupt change as do those of the Olvidado.

Comparing the Olvidado vault system to other vaults at Palenque, the uniqueness is evident. At the time the Olvidado was built (9.10.14.5.10, A.D. 647), there was considerable architectural experimentation at Palenque. Comparison of the Olvidado vault to the early South Subterranean Building vault of the Palace, some interesting changes can be noted. In the subterranean building, the ratio of room width to height, from floor to capstone, is less than 1 to 1½, and the inner thrust of the vault is 43°, or a ratio of 1 to 1 for vault height.

“Cross-vaulting for doorways in the center wall, and the camouflaging of the cross-vaulted shape of the doorways to resemble the linteled doorways of the Olvidado,” as pointed out by Schele 1974, is another architectural hallmark of Palenque for which the Olvidado was the prototype.

In the Olvidado, the height of the vault is approximately 3½ times the width of the room. If we are to take into account the calculation of Roys (1934), that a vault could safely be constructed if the height from the vault spring was no more than the thrust inward, then the early

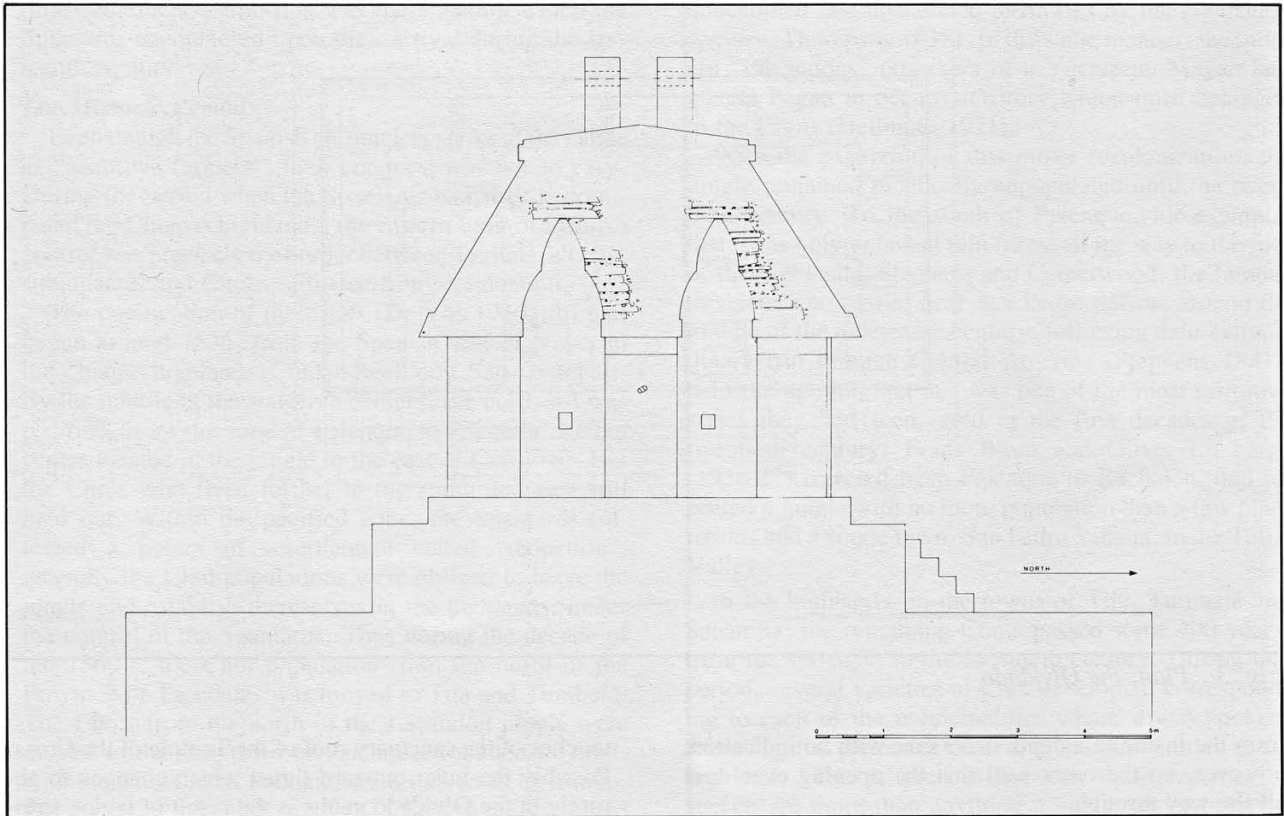


Fig. 4 Vault, the Olvidado

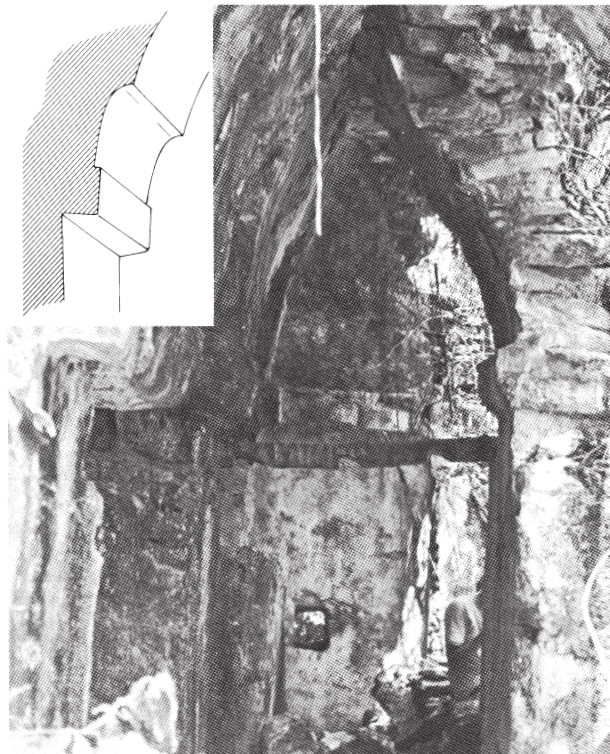


Fig. 5 Vault showing the everted step or ledge

Palace subterranean vault could actually have been built twice as high as it was.

When the Olvidado was built, a higher vault was the aim. The height of the vault is $2\frac{1}{2}$ times the thrust, which should have resulted in an unstable vault. Palenque architects, however, compensated for this by extending the height of the wall itself, which could have been constructed to almost any height as long as the wall was thick enough. The vault was constructed at an $18\frac{1}{2}^\circ$ slope, which is $8\frac{1}{2}^\circ$ less than Roys's model. Three things happened in achieving a taller building. First, the walls were made higher (206 cm), second, the room was made very narrow (120 cm for the outer gallery and 127 cm for the inner gallery), and third, the inner thrust was only 60 cm for the inner gallery and 63.5 cm for the outer gallery. Had they kept to the 1:2 ratio for the vault, the height of the room should safely have been only 390 cm, instead of the 435 cm that it is.

House E, the earliest structure of the upper terrace of the Palace, is 500 cm from floor to capstone, slightly higher than the Olvidado, but the room width is 244 cm, a ratio of 1:2 for the room width to height. The vault height to vault overhang follows exactly Roys's 27° slope and ratio of 1:2 for thrust to height. Outer walls are 60 cm thick and inner walls 74 cm thick. It is evident that with the building of House E, the ideal was achieved – height plus wider rooms.

Chronoloical Sequence

We are suggesting that the subterranean building of the Palace was built first, before the Olvidado. The floor to capstone distance is very low, and the walls are constructed of mud mortar and rubble. The Olvidado was then built with all of the architectural experimentation of trial and error. The ideal result of this experimentation came into being when House E of the Palace was built. The lessons learned in the construction of the Olvidado were applied in the construction of the rest of the city.

Roofcomb

It seems strange that the Olvidado should have such an elaborate roofcomb while House E has none. The roofcomb of the Olvidado is unique. Four large eight-sided stone blocks (Figure 6) are set along the north (front) slope of the roof, and four are set along the rear slope of the roof. These large cut stones, 120 cm across the widest axis and 51 cm high are each set on stone legs and attached to the roof. One of these large stones has fallen onto the second terrace on the north side of the temple. These evenly cut stones each have two 50.5 cm diam. holes going all the way through the 58 cm thick stone. The stones were originally painted red. There is a considerable amount of red paint inside the holes and some on remnants of stucco on the exterior.

Berlin (1944:72) proposed, and we feel correctly, that these stones with their enormous holes, could have been owls. There would have been eight of these owls acting as sentinels on the roof – four to the front and four to



Fig. 6 Large stone roof piece

the rear. Four “owls” with enormous eyes would have been staring out toward the north, easily visible from the base of the pyramid and from the distant terrain. This small temple could have been called “The Temple of the Owls.” Jeffrey Wilkerson likens these roof structures to merlons, separated by crenel at the top of parapets of medieval battlements.

Sculpture

The four piers on the northern façade of the building were stucco sculptured. Pier A (Figure 7), carrying an

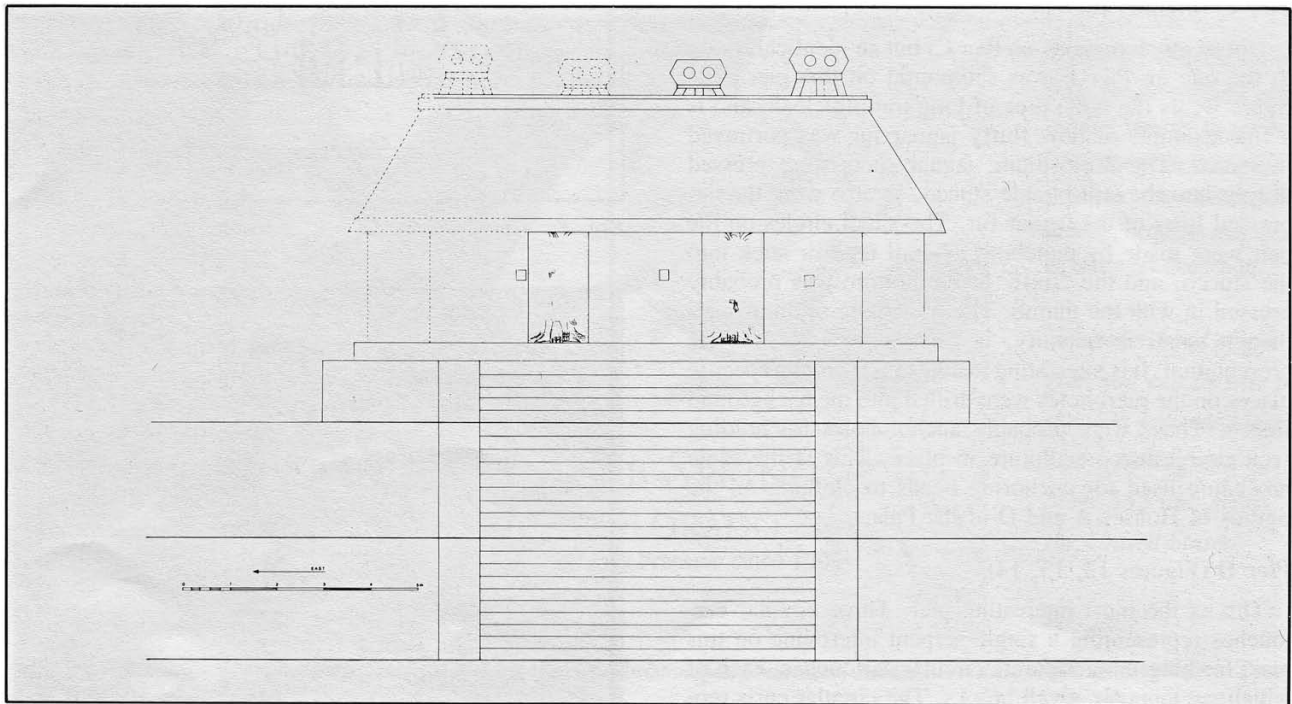


Fig. 7 North façade of the Olvidado with partially reconstructed piers

inscriptional text, fell long ago. Berlin found a number of glyph blocks from this pier in the debris around the northeast corner of the building. Pier D, also carried an inscriptional text. The two center piers, B and C, were sculptured in stucco with front-standing figures of persons wearing heavy feather headdresses and long voluptuous jaguar pelt cloaks.

Pier B (Figures 8, 9)

All that remains of Pier B are the 120 cm long feet wearing above-the-ankle boots, the bottom of the long pelt cloak, and portions of unusually wide feathers at the top of the headdress. The boots are made of overlapping sections of material which could have been flaps of leather, and the thongs extending from ankle to toe are tied with large loops at the instep. The soles are thick, with sculptured design suggesting a reed mat.

The long trailing jaguar pelt cloak falls to the side of the legs and drags on the ground. The cloak falls into three folds with deep lines indicating the fur of the animal incised in a naturalistic direction for fur. The bottom of each section is mottled and depressed, probably intending to indicate the fluffy end of the tail. Two stylized jaguar spots are centered, one above the other, in each of the sections, and smaller dots are drilled in a semicircular pattern below the larger spots. The thick pelt can be clearly seen between the wide-spread legs and at the side of each foot, where it extends to the edge of the pier. This type of long trailing cloak was worn by figures on the Bonampak murals and the figures on the Dos Pilas stairs.

Pier C (Figures 10, 11)

Not as much remains on Pier C, but an identical figure to the one on Pier B was sculptured on this pier. The figure wears the same type of long trailing cloak, and is a fine example of how fluffy jaguar fur was portrayed in stucco. The 2 cm diam. jaguar spots were pressed deeply into the still-pliable stucco, as also were the depressed lines of the jaguar fur. The small circles on the pelt were made by punching a small reed or stick into the stucco, and the "fluff" at the bottom was probably pressed in with the thumb. The remaining sculpture, although small in quantity, is forceful and dynamic in presentation. It is interesting to note that at certain specific places on the pier, holes were drilled into the background stucco. These were probably anchor holes for holding sections of stucco sculpture in place. This is the same procedure used for anchoring beads to clothing on the figures of Houses A and D of the Palace.

Pier D (Figures 12, 13, 14)

This is the most interesting pier. Three circular cartouches representing a single serpent intertwined on this pier, forming three separate circular cartouches, each of which contains six glyph blocks. The circular curls represent the scales of the serpent and can be seen at the left side of the center cartouche. These serpent cartouches

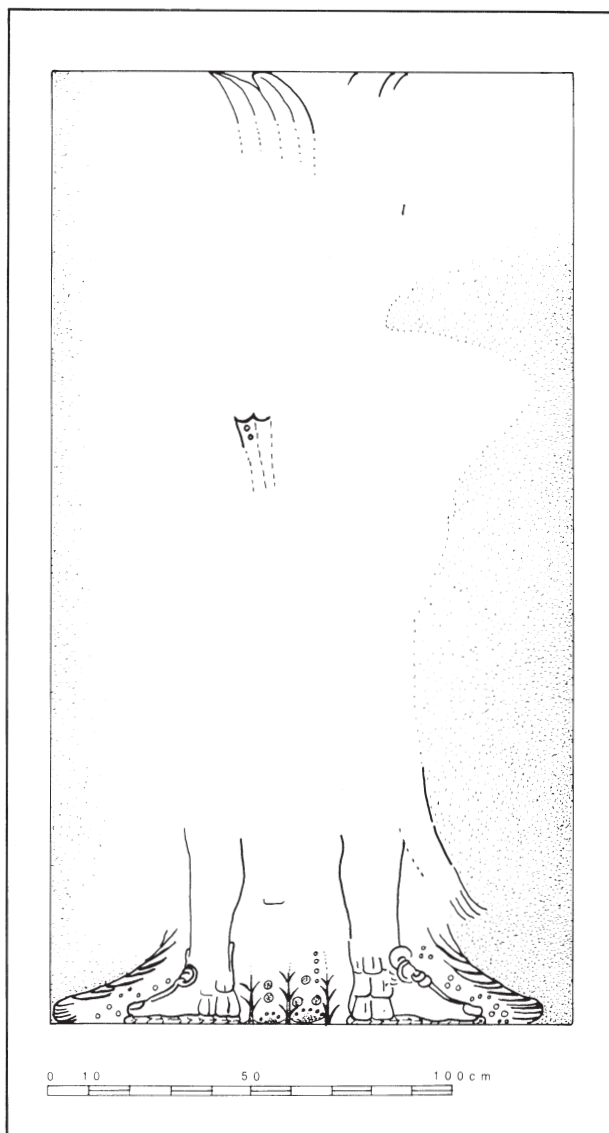


Fig. 8 Pier B



Fig. 9 Pier B, lower portion showing feet and jaguar cloak

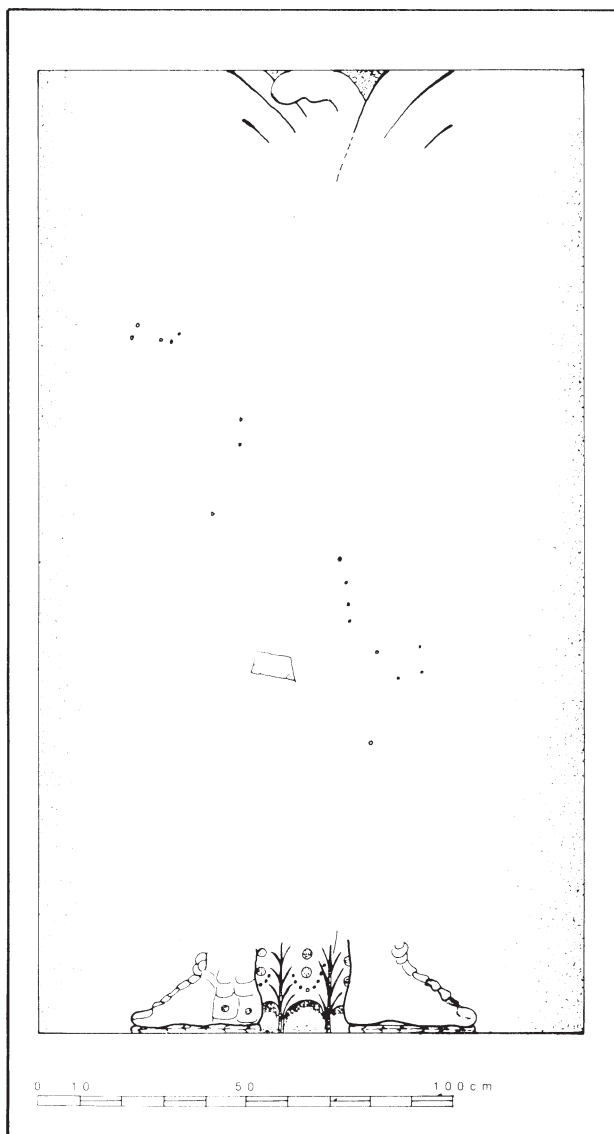


Fig. 10 Pier C

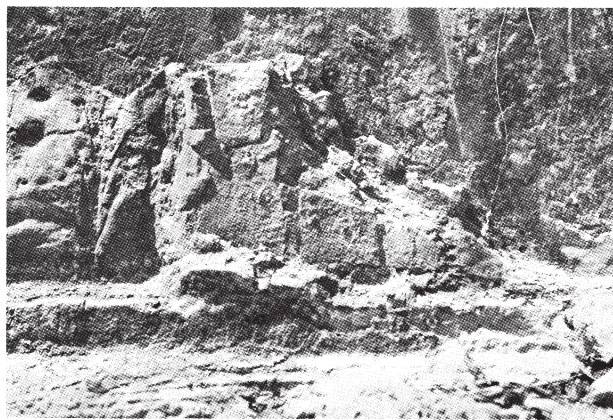


Fig. 11 Pier C with armatures forming the shape of the foot

can be likened to Medallion 11 of House A, the Palace. The center cartouche of the Olvidado serpent medallion and the House A medallion are the same size (63 cm on the inside). The serpent body of the Olvidado medallion is 12.5 cm wide, while the body of Medallion 11 of House A is 7.5 cm wide. The serpent's curled scales, however, are exactly 5 cm smaller on the Olvidado medallion than on Medallion 11. It makes one wonder if the Maya got their dimensions crossed and transposed the 12.5 cm and the 7.5 cm, both dimensions on the two sculptures, but for opposite measurements.

If there ever were serpent heads on the Olvidado medallions, as on House A, there is no evidence for this. The most prominent difference between the two sets of serpent cartouches is that the Olvidado medallions contain inscriptional glyph blocks, whereas the House A medallions enclose three-dimensional heads and shoulders of humans. Considerable red paint remains on areas within the cartouches of the Olvidado, especially between the glyph blocks. The House A medallions are painted red, blue, and yellow.

The Inscription on Piers A and D

Berlin argued that originally there were eighteen glyphs on both Pier A and Pier D of the *Olvidado* Temple, for a total of thirty-six glyphs in the inscription. Our measurements have confirmed this total. The text of each pier is arranged in a double column divided by the coiled cartouches into three parts, with six glyph blocks within each "cartouche." As has been noted, Pier A has collapsed; what can still be seen on Pier D (along with additional details from earlier photographs of the pier) is shown in Figure 12.

At the present time, thirteen complete, or almost complete, glyphs are known from this inscription, as well as fourteen incomplete glyphs and fragments. We shall argue shortly that eight of these fragments form four complete, or almost complete, glyph blocks, and that two other fragments probably originally formed the same glyph. Thus, we have the remains of at least twenty of the thirty-six glyphs which originally comprised the inscription.

Twelve of these glyphs are illustrated in Berlin's article (Berlin 1944, Figs. 13-15); twenty-one were published by Schele and Mathews (1979, nos. 606-630). Thompson (1950, Fig. 57) published ten glyphs which form part of the Initial Series date. About half of the twenty-three glyphs are now in the *bodega* at Palenque, one is in the site museum, and most of the others are in the Museo Nacional de Antropología e Historia in Mexico City. Only one of the presently known glyphs has never been published: this glyph is known from a photo taken by Heinrich Berlin in 1940, but unfortunately the photo is not clear enough to permit a worthwhile drawing. The present whereabouts of this glyph are unknown. In addition, it should be noted that two fragments (numbers 627 and 628 in Schele and Mathews 1979) cannot be fitted into the reconstructed inscription, and thus are not reproduced in this paper.

Although only two glyphs of the *Olvidado* text were found *in situ* (glyphs D8 and C9 of Pier D), there are several aids available to us which enable a partial reconstruction, at least, of the inscription:

1) our knowledge of the length of the inscription (thirty-six glyph blocks, as discussed above);

2) the survival of part or all of twenty-three of these thirty-six glyph blocks;

3) Berlin's record of where several of the stucco glyphs were found, i.e., whether they were associated with Pier A or with Pier D;

4) the survival of two glyphs *in situ* (D8 and C9 of Pier D);

5) Berlin's reconstruction of the Initial Series date;

6) our knowledge of the way in which Maya hieroglyphic texts were usually composed (i.e., date, verb, protagonist), and of the ordering within some specific types of phrases such as Initial Series dates and parentage statements; and last, but not least,

7) our knowledge of Palenque's dynastic sequence, of its rulers and the relationships between them, and when they lived, ruled and died.

Among the glyphs found by Berlin in 1940 were almost all the elements of an Initial Series date. Berlin found the Initial Series Introductory Glyph (which indicated that the month of the Initial Series date was Pop), "9 baktuns," "10 katuns," a tun glyph (with the coefficient broken off), "5 uinals," "10 kins," "3 Oc" and "3 Pop". All of these are clear, and all are consistent with the date 9.10.14.5.10 3 Oc 3 Pop, as Berlin (1944:82-86) first proposed. There can be absolutely no doubt as to the original placement of the first seven of these glyphs on Pier A (Figure 13): the order of Initial Series dates from the Introductory Glyph through the day sign and coefficient (in this case 3 Oc, at A4) is regular and immutable. There is some variation within Initial Series dates after the 260-day count position is recorded, but by far the most common ordering is Glyph G, Glyph F, glyphs of the "Lunar Series" (in the order E, D, C, X, B, A – though all are not always present), and the month sign and coefficient. It would seem unlikely that an 819-day count clause was present in this inscription, for not one glyph of such a clause has been found at the *Olvidado* temple.

Glyphs G2 and F have survived – as separate halves of the one glyph block. Almost certainly this block was B4 of the inscription.

The only glyph of the Lunar Series which has survived is Glyph 6C. Possibly Glyphs E and D, or more likely just Glyph D was before Glyph 6C in the inscription, and Glyphs X, B, and A could have followed, all of them preceding the month glyph. It is impossible to say for sure which of these glyphs would originally have been included in the *Olvidado* text. In Figure 13 we have allowed for a glyph D (at A5), and we have placed Glyph 6C at B5, and allowed for Glyphs X, B, and A at A6 through A7. Finally, the month position, 3 Pop, has been placed provisionally at B7.

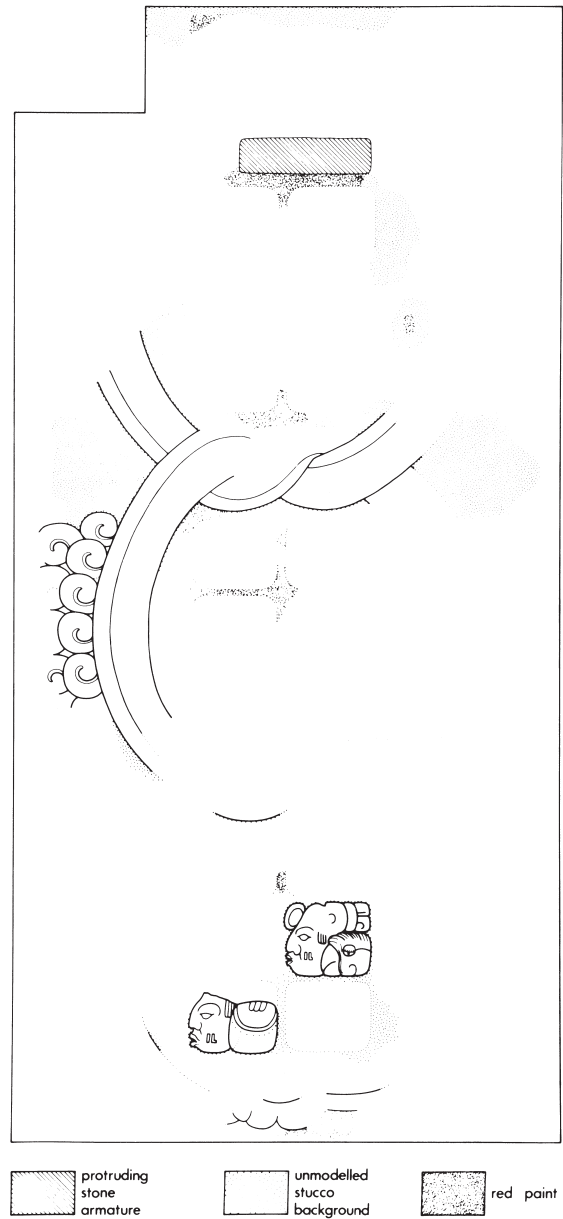


Fig. 12 Documented remains of Pier D

Berlin (1944:72) states that the Initial Series glyphs were found associated with Pier A. However, no other glyphs were reported by him to have been found near Pier A, so we must leave the last four glyphs of this pier (A8-B9) blank.

Perhaps the best starting point for a discussion of the text of Pier D is with the two glyph blocks which Maudslay, Blom and Berlin all mentioned as still adhering to the pier: glyphs D8 and C9 of the inscription (Figure 14). In fact, these glyphs were still *in situ* as late as 1957, when Ray Krotser photographed them on the pier (their photograph, given to Linda Schele, is the primary source for the drawings published here). The

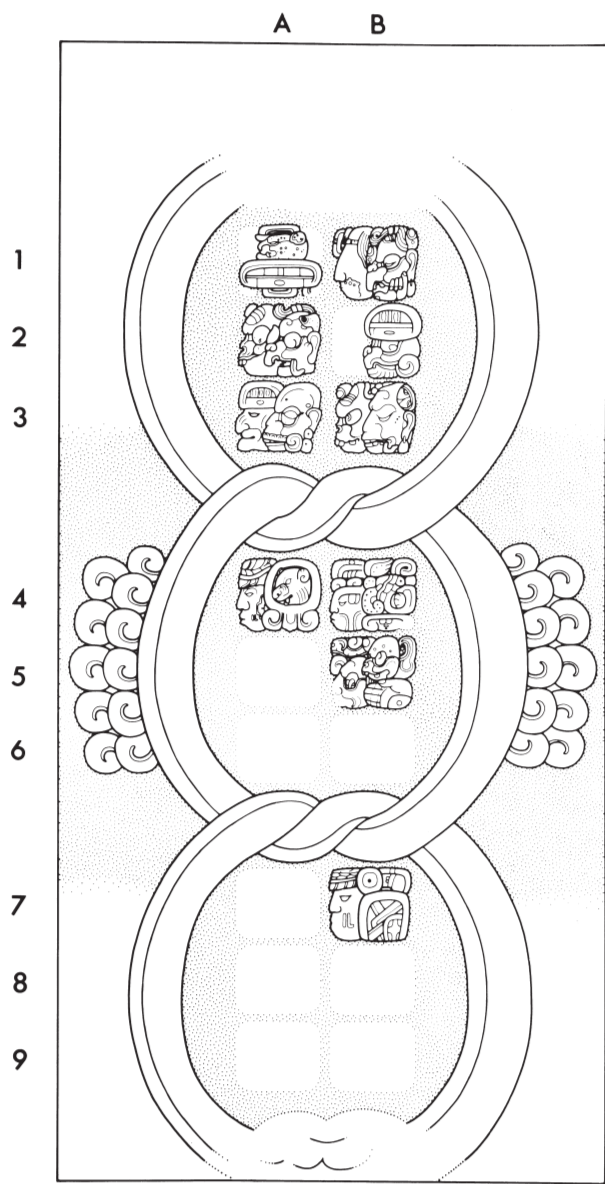


Fig. 13 Partial reconstruction of Pier A

second of these glyphs (C9) is not very clear, though it has a female head as prefix. The other glyph (D8) also has a female head, which is prefixed to a quetzal bird (*k'uk*) head. The superfix to the quetzal head was broken off, but Schele and Mathews found in the *bodega* at Palenque a fragment which appears to fit exactly into the break: it is the sign T58, *zac*. The three signs which make up glyph D8 together form the name "Lady *Zac-K'uk'*."

Berlin (1944:70) mentions that one of the glyphs which he found below Pier D was "the animal of the month... Kayab." This is almost certainly a reference to the glyph which we have provisionally placed at C7 of the inscription. Although the first head does show a resemblance to the month glyph Kayab, it is not that glyph; rather, it

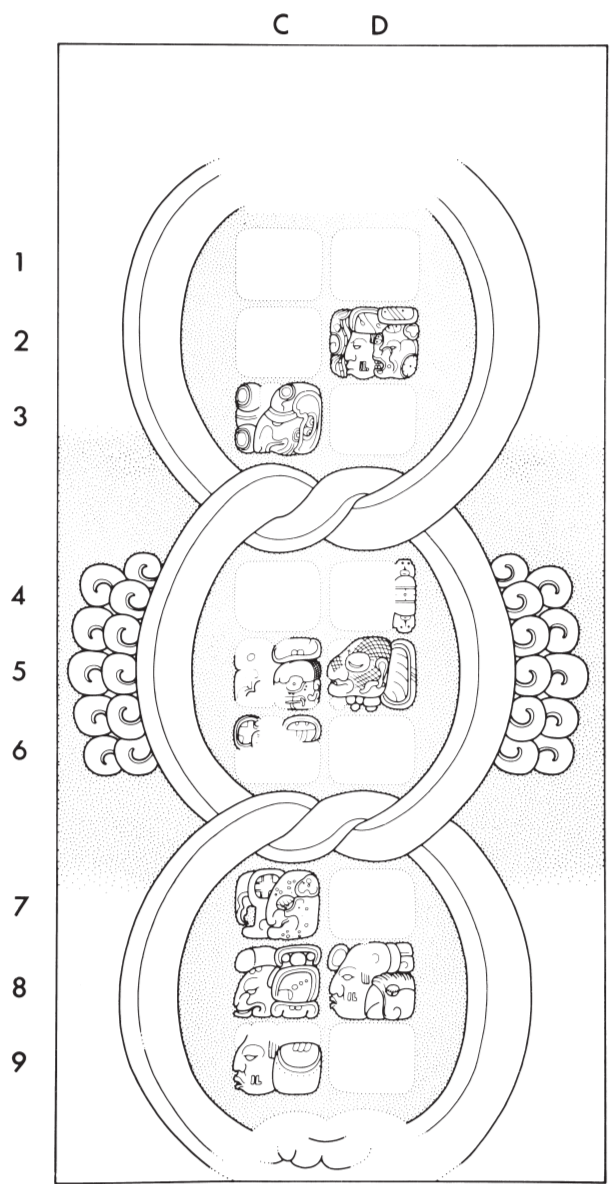


Fig. 14 Partial reconstruction of Pier D

is a glyph in which the sign T281, *k'an*, is infixed in the head of a macaw (*mo'*). This head is followed by another head, that of a jaguar. These three signs together could be read *K'an-Bahlum-Mo'*, "Yellow Jaguar Macaw."

These two glyphs, "*Lady Zac-K'uk'*" and "*K'an-Bahlum-Mo'*" are recorded elsewhere at Palenque. Most notably, they are recorded on the sides of the Sarcophagus of the Temple of the Inscriptions. Here the glyphs are twice associated with a pair of portraits. It was Heinrich Berlin (1959) who first argued that the glyphs on the sides of the sarcophagus represent personal name glyphs – an argument which all scholars have accepted. The name glyphs of these individuals, who are so prominently portrayed on the sides of the sarcophagus, are also recorded at the end of the long inscription on the

edge of the Sarcophagus Lid. The rather strangely constructed series of passages has been thoroughly analysed by Lounsbury (1974b). The passages referring to Lady *Zac-K'uk'* and *K'an Bahlum-Mo'* begin at glyph 42 of the Lid text with the date 4 Chicchan...13 Yax, which "surrounds" another date, 1 Ahau 8 Kayab, recorded at 43-44. The explanation of this second date is given in glyph 45: "her seating of the *tun*, (Lady) *Zac-k'uk'*." The reference here is clearly to the period-ending date (9.10.0).0.0 1 Ahau 8 Kayab, and the text says that it was Lady *Zac-K'uk'*'s period-ending, i.e., that she celebrated it, and presumably presided over the various ceremonies held on the date.

The date which encompasses the period-ending statement is (9.10.7.13.5) 4 Chicchan...13 Yax, and the explanation of this date is given in glyph 47: "the death (of) (Lady *Zac-K'uk'*." The next passage (48-51) reads, "(On) (9.10.10.1.6) 13 Cimi 4 Pax (occurred) the death (of) *K'an-Bahlum-Mo'*, Lord of Palenque(?)" (see Lounsbury 1974b:15-18 for a fuller discussion of these passages and of the entire Sarcophagus Lid inscription). The last three glyphs of this inscription at first seem rather strange. We find the names *K'an-Bahlum-Mo'* and Lady *Zac-K'uk'* repeated, and each name is preceded by glyphs which elsewhere occur as relationship glyphs between a child and his parents (Schele, Mathews and Lounsbury 1977). A paraphrase of glyphs 52-54 would be: "the child of *K'an-Bahlum-Mo'*, the child of Lady *Zac-K'uk'*." The child is not named, although the implication is that it is Pacal, whose birth and death dates are recorded at the beginning of the inscription.

K'an-Bahlum-Mo' is recorded nowhere else at Palenque besides on the Sarcophagus and in the *Olvidado* inscription. Lady *Zac-K'uk'*, however, is also named and portrayed on the Oval Palace Tablet, which originally formed the back of a throne in House E of the Palace (Schele 1979a:Fig. 12). In the inscription on the Oval Palace Tablet, the name of Lady *Zac-K'uk'* is written in different order: "*Zac Lady K'uk'*." She is also referred to in the East Tablet of the Temple of the Inscriptions, but with a different version of her name. In the Temple of the Inscriptions text, her accession date is given as 9.8.19.7.18 9 Etz'nab 6 Ceh, and it is stated that she celebrated the period-ending dates 9.9.0.0.0 3 Ahau 3 Zotz' and 9.10.0.0.0 1 Ahau 8 Kayab. Quite clearly, she was in effective control of Palenque at this period.

In addition to the names of Lady *Zac-K'uk'* and *K'an-Bahlum-Mo'*, there are the remains of another name in the *Olvidado* inscription: *Pacal*, the great ruler of Palenque, who lived from 9.8.9.13.0 to 9.12.11.5.18. The elements of *Pacal*'s name which survive in the *Olvidado* inscription are:

- 1) a T184 *k'ina* affix (Lounsbury 1974a), provisionally placed at D4 of the inscription;
- 2) an "*ah-na-be*" glyph, provisionally placed at C5;
- and 3) a glyph spelling *pacal* phonetically (Lounsbury 1974a; Kelley 1976:181, 208), placed at D5 of the inscription.

Although the most common rendition of Pacal's name is the shield ideograph with *mah k'ina* prefix, followed by the phonetic spelling of *pacal*, this is more common in later Pacal texts. In earlier Pacal texts – for example, twice in the text of the "*Tableritos*" (Berlin 1970:122-126; Fig. 6; Schele and Mathews 1979:no. 36), which date to some five or six years after the *Olvidado* Initial Series date – Pacal is referred to in precisely this way: (*Mah k'ina ah-nabe pacal*). Two passages from the much later Palace Tablet (but where dates early in the reign of Pacal are being discussed) record Pacal's name in the same way (Palace Tablet, G6-G7 and J12-J13). In these five examples of Pacal's name from early in his reign there is some variation in the arrangement of the constituent signs. There is also some substitution within certain of the constituent signs, for example, T238 in the *Olvidado* passage for T181 in the others, and T585a "quincunx" in the second "*Tableritos*" passage, whereas all the others have a head variant "quincunx" (T1029). However, these substitutions are common in other glyphic environments also, and appear to be cases of scribal variation, not of different meaning.

There are two elements of an Emblem Glyph which may belong after Pacal's name, although equally well they could be part of Lady *Zac-K'uk'*'s name phrase, or perhaps of that of *K'an-Bahlum-Mo'*. We have provisionally placed these Emblem Glyph fragments, however, at the end of Pacal's name phrase, at C6.

We have now accounted for almost all of the surviving glyphs of the *Olvidado* inscription. It is clear that the text originally recorded:

- 1) the Initial Series date 9.10.14.5.10 3 Oc 3 Pop;
- 2) the name of Pacal, the great ruler of Palenque who lived from 9.8.9.13.0 until 9.12.11.5.18;
- 3) the name of *K'an-Bahlum-Mo'*, who is portrayed on the Sarcophagus, and who died on 9.10.10.1.6;
- and 4), at the end of the *Olvidado* inscription, the name of Lady *Zac-K'uk'*, who is portrayed on the Sarcophagus and on the Oval Palace Tablet, and who died on 9.10.7.13.5.

Two things should be kept in mind at this point. First, there is only one date, 9.10.14.5.10 – with no trace of there ever having been another – in this text, and yet three personages are named. Second, two of those three people were dead by the date 9.10.14.5.10.

One of the types of glyphic passage fairly common in Maya historical inscriptions is just such a one, where three people are named in one clause. The features of this type of passage are fairly consistent:

- 1) the first person named is almost always the contemporary ruler;
- 2) the second and third names always are of one man and one woman;
- 3) one of the latter pair (almost always the man) was usually the preceding ruler of the site;
- 4) (where enough information on birth dates exists) the latter two individuals are a generation older than the first named;

5) often, one or both of the latter pair are dead on the date of the passage;

and 6) a specific set of glyphs occurs between the names. Apparently, they are glyphs specifying the relationship between the various individuals.

The most obvious conclusion one can make from all this is that the latter pair are the parents of the first named individual (Schele, Mathews and Lounsbury 1977). One of the set of relationship glyphs mentioned in (6), above, does in fact survive. Since this glyph occurs exclusively in parentage passages in front of the name of the mother, we have provisionally placed this glyph at C8 of the *Olvidado* inscription. The second part of this glyph is the one which occurs in glyph 54a of the Sarcophagus Lid text, discussed above. This glyph has been called the “child of mother” relationship glyph by Schele, Mathews and Lounsbury (1977).

Thus the evidence is overwhelming that a parentage passage was recorded in the *Olvidado* inscription. In Palenque, parentage texts record first the name of the child, then the name of the father, and finally that of the mother (this contrasts with the usual pattern elsewhere, which is child-mother-father). In the *Olvidado*, the name of the mother (Lady *Zac-K'uk'*) does occur at the end of the inscription, conforming to the pattern of parentage texts at Palenque. Her name was presumably preceded by the “child of mother” relationship glyph, which in turn was presumably preceded by the name of the father, *K'an-Bahlum-Mo'*, preceded by a now-missing “child of father” glyph (the usual glyph for this relationship is the one at glyph 52 of the Sarcophagus Lid inscription). This in turn was presumably preceded by the name of Pacal, the protagonist of the *Olvidado* text. The reconstruction in Figure 14 assumes this ordering.

Unfortunately, the nature of the event of the *Olvidado* passage is not clear. Two glyphs from the *Olvidado* inscription remain to be discussed. The first is the glyph which we have provisionally placed at D2. The significance of the second part is unknown; the first part, however, is *u-hel* ‘his succession, change’. Most likely the ‘his’ refers to Pacal – but to what he was succeeding is unclear. It is possible, though by no means certain, that

the date of the *Olvidado* text, some 6½ years after Lady *Zac-K'uk'*'s death, and some 4 years after that of *K'an-Bahlum-Mo'* – represents the adoption of some new title by Pacal. Certainly this date is one of the earliest recorded dates concerning Pacal after his formal accession date 9.9.2.4.8 5 Lamat 1 Mol, over 31 years earlier. This glyph which we have provisionally placed at D2 is probably the least securely placed in the entire reconstructed text. The glyph which we have provisionally placed at C3 of the *Olvidado* inscription is *u-cab* ‘his territory’, where again the ‘his’ presumably refers to Pacal. This glyph often precedes the name of a ruler in a passage and refers, we think, to the event taking place “in the realm of” the ruler whose name follows.

In conclusion, the text of the *Olvidado* Piers A and D appears to contain only one date, 9.10.14.5.10 3 Oc 3 Pop, on which an event (possibly the adoption of some new title or office) took place concerning *Pacal*, the son of *K'an-Bahlum-Mo'* and Lady *Zac-K'uk'*. The parentage passage in this inscription is important, because it confirms what is only implicit in other Palenque monuments. The Oval Palace Tablet in House E of the Palace at Palenque shows Pacal receiving a symbol of kingship from Lady *Zac-K'uk'*: the implication is that she is his mother, but that is not stated. On the Sarcophagus Lid text, *K'an-Bahlum-Mo'* and Lady *Zac-K'uk'* are named in a parentage passage, but the name of the child is not recorded in the same passage; it is only implicit that it is Pacal, the principal subject of the Lid text. It is only with the *Olvidado* text that the parentage of Pacal is clearly stated – at least if our reconstitution of the glyphs on Piers A and D is accepted.

To place the *Olvidado* passage in perspective at Palenque, we end this paper by listing some of the dates and events leading up to and shortly following the *Olvidado* text:

Notes:

¹ Merle Greene Robertson's notes of 1964 and notes, drawings and photographs of 1974, 1975 showed areas of sculpture and color now missing.

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