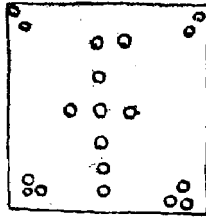


A NOTE ON THE "HOLY STONE" IN THE DOME OF THE ROCK.

By R. A. STEWART MACALISTER, Esq., M.A.

THE accompanying sketch is a diagram (not drawn to scale) representing the disposition of the small sockets in the so-called *Baldât ej-Jenneh*, inside the Dome of the Rock. Every visitor is shown this little square slab of stone, and is told the well-known story that the holes drilled in its surface are the sockets



of the nails driven in by Mohanuned, one of which was to drop out at the end of each stage of the world's history: and how the end has been much accelerated by the devil, who destroyed all but $3\frac{1}{2}$ of the 19 nails driven by the prophet. He is further told that a *bakshish* paid on this stone is a sure guarantee of Heaven—a modern and profitable pendant to the original story.

I have never seen any suggestion made as to what this stone may really be, apart from these and similar legends. That which I have to offer seems so obvious that I hardly dare imagine it is an original idea of my own, but it is not set forth in any book to which I have had access. The series of holes, in four of which brass pins still remain, remind me so strongly of the stones in mediæval churches to which memorial brass plates have been nailed, that I am inclined to regard this stone as another of the same class.

If this be correct, the monument would be one more relic of the period when the Dome of the Rock was the *Templum*

Domini of the Crusaders. It is easy to restore the probable design of the monument from the disposition of the pin-holes, with the aid of the analogy of similar monuments elsewhere. It would consist of a small plain cross, with a rectangular plate at the foot bearing the name of the person commemorated, and with separate corner-pieces, probably bearing symbolical representations of the Evangelists, or possibly small heraldic designs.

I am aware of two objections which might be urged against this suggestion. First, there are no *indents* in the stone for the insertion of the plate, as is always the case with Western brasses, which are invariably flush with the stone bearing them. Secondly, the Crusading domination (1099-1187) is a period earlier by 100 years than the date of the oldest monumental brass known now to remain. The second fact, as well as the remoteness of Jerusalem from all analogous monuments, might be put forward as an explanation of the first of these objections; while as for the second, there is no reason to suppose the art of engraving monumental brasses to have commenced with the date of the earliest extant specimen.

If the nature of this stone have already been discussed, and if this or any other theory have already been put forward, I should be much obliged for the reference.

THE VOCAL MUSIC OF THE FELLAHİN.

By R. A. STEWART MACALISTER, M.A.

THE popular vocal music of Palestine may be divided into two classes: the extemporaneous flourishes and the set traditional melodies. The extemporaneous flourishes are a kind of rhythmless recitative, set to words which are usually mere repetitions of such expressions as *ya léle* or *ya sídí*. They are almost invariably in the Dorian mode, and usually commence with a leap from the keynote to the fifth of the scale. Otherwise the