

last for lack of provisions. Possibly Cistern No. 7, another large reservoir, was also used by the garrison.

After the hill had been cut down and the surrounding walls of the Temple enclosure were built by Herod, the surface appears to have been levelled and no trace of the Acra remained. The object of its existence ceased when the new fortress, afterwards called Antonia, was built north of the Temple. Nothing then remained but the name, which, as Josephus informs us, was still applied to the slope of the hill outside the Temple enclosure.

I would observe that in the plans, Contour 2369 and those below it are the same in both plans, the alteration commencing above Contour 2369.

It would be satisfactory if some of the Members of the Fund who take an interest in the matter would state their objections to the proposed site.

THE EROTIC GRAFFITO IN THE TOMB OF APOLLOPHANES OF MARISSA.

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OF the manifold details of interest which the tomb of Apollophanes of Marissa, at Beit Jibrin, presents, one of the most remarkable is the graffito scratched on the right hand jamb of the entrance to the painted chamber.

It has been discussed by Père Lagrange, in the *Comptes rendus de l'Académie des Inscriptions* (1902, p. 501); by Dr. Thiersch, in *The Marissa Tombs* (p. 57); and by Dr. Peters, at p. 75 of the same work. Each of these scholars takes a different view regarding the character and purport of the inscription. Père Lagrange considers it as a deceased wife's address to her living husband: Dr. Peters' theory is somewhat similar, but he supposes the persons involved to be lovers rather than husband and wife, and regards the inscription as being cast in dialogue form. Dr. Thiersch considers the graffito to be erotic rather than funerary, and translates it as the address of a *hetaira* to her lover.

Of the transcription there can be no doubt, though the character is not easy to read. Père Lagrange's copy, as is natural in a first