

sion of the copper-mines on the most remote frontiers of Media. All this part of the country was now in the hands of Aryan settlers, and each small town had its independent chief, like the states of Greece. In fact, on two sides, on both north and west, the Assyrian empire was in contact with an Aryan population, and among the twenty-two kings who sent materials for Essar-haddon's palace at Nineveh were Cyprian princes with Greek names. But the most important work of Essar-haddon's reign was the conquest of Egypt, which left the ancient world under the rule of a single power for some twenty years, and by fusing the nations of Western Asia together, broke down their differences, spread an equalised civilisation, and first struck out the idea of universal empire. In 672 B.C. the land of the Pharaohs was invaded, Tirhakah, the Ethiopian, driven beyond its borders, and the country divided into twenty governments. Vain efforts to shake off the Assyrian supremacy were made from time to time; but just as Babylon had to look to the foreign Chaldei for the championship of its independence, so Egypt found its leaders in Ethiopian princes. In 669 Essar-haddon fell ill, and on the 12th day of Iyyar in the following year he associated his son, Assur-bani-pal, with him in the kingdom. On his death at Babylon in 667, Assur-bani-pal was left sole king. One of his first acts was to appoint his brother Savul-sum-yucin (Sammughes) governor of Babylonia.

Assur-bani-pal, the Sardanapalus of the Greeks, was the "grand monarch" of ancient Assyria. The empire on his accession was at the height of its glory and magnitude; the treasures and products of the world flowed into Nineveh, and its name was feared from the frontiers of India to the shores of the Ægean. Constant wars asserted the superiority of the Assyrian troops, though they drained the empire of money and men; and the luxury, which had come in like a flood, was sapping the foundations of the national strength. Assur-bani-pal, in spite of his victories, his buildings, and his patronage of literature, left a diminished inheritance to his son; and the military expeditions, formerly conducted by the king in person, were now entrusted to his generals. His first work was to check the southward advance of the Cimmerians, who were thus driven upon Asia Minor, and to quell a revolt that had broken out in Egypt. Two campaigns were requisite to effect this, and meanwhile Gyges of Lydia had sent tribute to the formidable Assyrian monarch. War had also broken out with Elam, which ended, after a long and hard struggle, with the complete conquest of the country. It was divided into two states, each ruled by Assyrian vassals. But soon after this (in 652) the first blow was struck which eventually led to the downfall of the empire. A general insurrection suddenly took place, headed by Assur-bani-pal's own brother, the viceroy of Babylonia. Elam, Arabia, Egypt, and Palestine made common cause against the oppressor. Egypt alone, however, under the guidance of Psammitichus, and with the help of Gyges, succeeded in recovering her independence; the wandering tribes of Northern Arabia, Kedar, Zobah, Nabathæa, &c., were chastised, and summary vengeance taken on Babylonia and Elam. Babylon and Cuthah were reduced by famine (649), Sammughes was captured and burnt to death, and fire and sword were carried through Elam. After a protracted war, in which Assur-bani-pal was aided by internal dissensions, Shushan was plundered and razed, and the whole of Susiana reduced to a wilderness. This happened in 643.

Assur-bani-pal's buildings were unrivalled for size and grandeur. Assyrian culture reached its culminating point in his reign, and his palaces glittered with the precious metals, and were adorned with the richest sculpture. The library which he formed at Nineveh far surpassed any that

had ever existed before; literary works were collected from all sides; the study of the dead language of Accad was encouraged, grammars and dictionaries were compiled, and learned men of all nations were attracted to the court. Patron of the arts as he was, however, Assur-bani-pal's character was stained by cruelty and sensuality. Under his second name of Sin-inadina-pal, he appears as king of Babylon in Ptolemy's list; and the complete amalgamation of Assyria and Babylonia in the later years of his rule is shown by the appearance of a prefect of Babylon among the Assyrian eponyms. He was succeeded in 625 by his son Assur-ebil-ili. His death was the signal for a general revolt. Nabopolassar, the viceroy of Babylonia, made himself independent; and Assyria, shorn of its empire, was left to struggle for bare existence, until, under Sarcus its last monarch, Nineveh was taken and burnt by the Babylonians and Medes.

The seat of empire was now transferred to the southern kingdom. Nabopolassar was followed in 604 by his son Nebuchadnezzar, whose long reign of forty-three years made Babylonia the mistress of the world. The whole East was overrun by the armies of Chaldea, Egypt was invaded, and the city of the Euphrates left without a rival. Until systematic explorations are carried on in Babylonia, however, our knowledge of the history of Nebuchadnezzar's empire must be confined to the notices of ancient writers, although we possess numerous inscriptions which record the restoration or construction of temples, palaces, and other public buildings during its continuance. One of these bears out the boast of Nebuchadnezzar, mentioned by Berosus, that he had built the wall of Babylon in fifteen days. Evil-Merodach succeeded his father in 561, but he was murdered two years after, and the crown seized by his brother-in-law, Nergal-sharezer, who calls himself son of Bel-suma-iscur, "king of Babylon." Nergal-sharezer reigned four years, and was succeeded by his son, a mere boy, who was put to death after nine months of sovereignty (555 B.C.). The power now passed from the house of Nabopolassar, Nabu-nahid, who was raised to the throne, being of another family. Nebuchadnezzar's empire already began to show signs of decay, and a new enemy threatened it in the person of Cyrus the Persian. The Lydian monarchy, which had extended its sway over Asia Minor and the Greek islands, had some time before come into hostile collision with the Babylonians, but the famous eclipse foretold by Thales had parted the combatants and brought about peace. Croesus of Lydia and Nabu-nahid of Babylonia now formed an alliance against the common foe, who had subjected Media to his rule, and preparations were made for checking the Persian advance. The rashness of Croesus, however, in meeting Cyrus before his allies had joined him, brought about his overthrow; Sardis was taken, and the Persian leader occupied the next fourteen years in consolidating his power in the north. This respite was employed by Nabu-nahid in fortifying Babylon, and in constructing those wonderful walls and hydraulic works which Herodotus ascribes to Queen Nitocris. At last, however, the attack was made; and after spending a winter in draining the Gyndes, Cyrus appeared in the neighbourhood of Babylon. Belshazzar, Nabu-nahid's eldest son, as we learn from an inscription, was left in charge of the city, while his father took the field against the invader. But the Jews, who saw in the Persians monotheists and deliverers, formed a considerable element of the population and army; and Nabu-nahid found himself defeated and compelled to take refuge in Borsippa. By diverting the channel of the Euphrates the Persians contrived to march along the dry river-bed, and enter the city through an unguarded gate. Babylon was taken, and Nabu-nahid shortly afterwards submitted to the conqueror, receiving in return pardon and a residence in

Carmania. He probably died before the end of Cyrus's reign; at all events, when Babylon tried to recover its independence during the troubles that followed the death of Cambyses, it was under impostors who claimed to be "Nebuchadnezzar, the son of Nabu-nahid."

*Art, Science, and Literature.*—Although in art, as in other things, Assyria was but the pupil and imitator of Babylonia, there was yet a marked difference between its development in the two countries, due partly to natural causes. While the Assyrians had stone in abundance, the Babylonians were obliged to import it from a distance. Brick-clay, on the contrary, lay ready at hand, and architecture among them, consequently, took the forms imposed upon it by the use of bricks instead of stone. Where the Assyrians employed sculptured alabaster to ornament their buildings, the Babylonians contented themselves with enamelled bricks and painted plaster. It is a curious proof of the servile dependence of the northern upon the southern kingdom in artistic matters, that the Assyrians continued to make large use of brick up to the downfall of the empire, in spite of the accessibility of stone and the rapid decay of their palaces caused by the employment of the more fragile material. Still, although Assyrian art clung thus unaccountably to the building materials of another country, it did not dispense with its native stone altogether; and speaking broadly, we may say that the architecture of Nineveh is characterised by the use of stone in contradistinction to the brickwork of Babylonia. Sculpture was naturally developed by the one, just as painting was by the other; and the ornamentation which could be lavished on the exterior in Assyria had to be confined to the interior in Chaldea.

Another distinction between the art of the two monarchies arose from the character of their respective populations. Babylonia was essentially a religious country, and its art, therefore, was primarily religious. Nearly all the great edifices, whose ruins still attract the traveller, were temples, and the inscriptions we possess of the Babylonian princes relate almost wholly to the worship of the gods. In Assyria, on the other hand, the temple was but an appendage of the palace, the king among "these Romans of Asia," as Prof. Rawlinson calls them, being the central object of reverence. While the Chaldean temple, with its huge masses of brickwork, rose stage upon stage, each tier smaller than the lower, differently coloured, and surmounted at the top by a chamber which served at once as a shrine and an observatory, the Assyrian palace was erected upon a mound of rubble, with open courts and imposing entrances, though never more than one or two stories high.

Closely connected with this difference in the religious feelings of the two nations was the greater care and attention paid to burial in Babylonia. As yet not a single tomb has been found in Assyria, while sepulchral remains abound in Chaldea. The vast necropolis of Erech astonishes us by the number of its graves, and the potters of Babylonia were largely employed in making clay coffins. The character of Assyrian art being thus secular, and that of Babylonia sacred and sepulchral, necessarily led to a different application and development of it in the two countries.

We must regard Assyrian art as parallel with later Babylonia, both having branched off from Accadian. In Assyria we may trace two or even three periods of development; but our want of materials makes it impossible to do this in the case of later Babylonia. Among neither people, however, did art altogether escape from the swathing-bands of its nursery, although it was never crystallised as in ancient Egypt. The oldest monuments of Accad already display it in all its forms, rude and rudimentary though they may be. The terraced temples of Ur, Erech,

and other places, mount back to the earliest times of Chaldean history, and we find them already adorned with enamelled bricks, which were first coloured, then glazed, and finally baked in the fire. Terra-cotta cones of various hues, imbedded in plaster, were used for external ornamentation, and at Warka (Erech) coloured half-columns are employed for the same purpose,—an ornamentation which recurs in Sargon's palace at Khorsabad, and was the germ of the many kinds of pillars met with in Assyria. The internal walls of the shrine were bright with paint and bronze and gilding; but the brilliant colouring of the Chaldeans was not reproduced in the northern monarchy where more sombre tints were preferred. The huge structures themselves, of burnt and unburnt brick, were supported by buttresses, and the rain was carried off by elaborately-constructed drains, some of which afford us the earliest examples of the arch. A leaden pipe for the same object was found by Mr Loftus at Mugheir (Ur).

Stone, on account of its scarcity, was highly prized, and used only for sculpture and carving. Fragments of the statue of an Accadian king have been brought from Hammám, and a portrait of Merodach-iddin-akhi, the successful opponent of Tiglath-Pileser I. (1120 B.C.), is cut in low relief on a stone now in the British Museum. Like all other Babylonian stone relics, they are of small size, and of hard black granite, and the royal portrait is interesting not only as being one of the few specimens we possess of Babylonian sculpture, but as showing the marked contrast of the Babylonian face to the typically Jewish features of the Assyrians. If larger stones were rare, however, the same cannot be said of smaller ones, which were used as signets and talismans. These were always incised, and though the figures are frequently rude, and still more often grotesque, they are always clearly cut and vigorous. Indeed, it is clear that emery must have been used for the purpose, while many of the carvings are so minute as to suggest the employment of a magnifying-glass. This, however, seems to be out of the question at so early a date as that to which many of the gems belong, although a crystal lens was discovered by Mr Layard at Nimrud. The design on the signet-cylinder of the earliest king of Ur of whom we have any knowledge is of a high order of merit.

Next to gem-cutting, pottery was carried to considerable perfection by the Accadians. Some of their vases and lamps exhibit great beauty of form, and bear evidence of the potter's wheel; though the large majority are made by the hand, and extremely rude. Spirited bas-reliefs in terra-cotta, however, have been exhumed at Senkereh, and some small terra-cotta figures may also be assigned to this early period. Metallurgy was more backward. Stone implements were still in use, although weapons and ornaments of bronze and copper are met with in abundance; and even iron was not unknown. Bronze bowls occur in almost every tomb, sometimes wrought with considerable skill. Metallurgic art, however, attained its highest point in the manufacture of gold objects like ear-rings and fillets. The latter may be compared with the gold head-dresses found by Dr Schliemann in the Troad. This backward state of metallurgy is somewhat remarkable when we consider the skill displayed in the making of textile fabrics. The oldest gems portray the most richly embroidered robes, and it is probable that the muslins and carpets for which Babylonia was afterwards so famous were already a branch of industry.

Art in Assyria developed chiefly, as has been said, on the side of architecture and sculpture. Its first period is best represented by the reign of Assur-natsir-pal, in whose palaces we obtain excellent illustrations of its excellencies and defects. The period is characterised by a simplicity and vigour which shows itself in the bas-reliefs, where the

figures, more especially the animal forms, are spirited and natural beyond anything that we meet with at a later time. Nothing, for instance, can be bolder and more life-like than the lion-hunt depicted on the slabs of Assurnatsir-pal. There is a freedom in the attitude of the animals which evidences a remarkable grandeur of conception. On the other hand, the execution is somewhat heavy, the perspective is worse even than in later works, and the outlines are reproduced with too servile an exactitude. A background, again, is entirely wanting, the attention of the artist being concentrated upon the principal group. In the second period, which extends from the beginning of the second empire to the reign of Assurhaddon, the freshness and boldness of the preceding stage have passed away. The care once exclusively bestowed upon the chief figures is now shared with an elaborate background, and a pre-Raffaellite minuteness prevails throughout the whole. This, added to a total want of perspective, causes too obtrusive a realism. Still, what is lost in vigour is gained in delicacy and finish, and the general effect of such rich and intricate grouping could not but have been effective. The reign of Assur-bani-pal marks the third and last period of Assyrian art. Drawing has made a rapid advance, and the sculptures furnish several instances of successful foreshortening. The art of this period is distinguished by great softness and chasteness; vegetable forms are represented with admirable skill, and the overcrowding of the preceding stage is avoided by recurring to the plain backgrounds of the first period, or introducing merely the main outlines of a landscape. At the same time, it is clear that Assyrian art is beginning to decline; the freedom and boldness that once effected it tend to disappear, and it is pervaded by a spirit of effeminacy which is well exemplified by the subjects portrayed. For the first time scenes are taken from the harem; the king lies, with his wife seated beside him, banqueting under the shade of the vine; and the lions that Assurnatsir-pal hunted in the open field at the risk of life are now tame creatures, kept in cages, and let out for a roval *battue*, where they have to be whipped into activity.

The effect of this Assyrian bas-relief sculpture was heightened by judicious colouring. Red, blue, black, and white—none of them, however, of very great brilliancy—were laid upon certain parts of the picture, such as the eyes, hair, and fringes of the garments. This partial colouring was also adopted by the Greeks, and it is extremely probable that they borrowed it from Assyria. The beginning of Greek art coincides with the decadence of Assyrian; and the objects found by M. Cesnola and others in Cyprus show us the transition of the one into the other. While the remains found by Dr Schliemann in the Troad do not exhibit any Assyrian influence, the oldest works of art in Greece itself are thoroughly Assyrian in character. Indeed, we can trace the lion-sculpture at Mycenæ through the similar rock-carving at Kumbet, in Phrygia, back to the artists of Nineveh. The lions themselves are Assyrian in all their details, and the pillar against which they rest reappears in the monuments of Assur-bani-pal. Columnar architecture, in fact, obtained a more extensive development in the empire of the Tigris than has ever been the case elsewhere. The half columns of ancient Chaldea germinated into a wonderful variety of elaborate forms. The most peculiar are those which rest with circular pedestals upon the backs of lions, dogs, and winged bulls. The chasteness of Hellenic taste preserved it from this Eastern fantasticness, but the Doric and Ionic pillars had their first home on the banks of the Tigris. There was something in the round firm column which was congenial to the mind of the Assyrian.

Indeed, it may be said that solidity and realism

underlie all Assyrian art. Muscular strength and power of an intensely earthly and human nature is expressed in their bas-reliefs and the colossal bulls that guarded the palace from the entrance of evil spirits. Nowhere else in the world can we find such an embodiment of brute force and unimaginative energy. Not only is Assyrian art valuable as disclosing the genesis of Hellenic, but yet more so as filling up a vacant chapter in the history of aesthetics. The divine calm and mysterious immensity of Egyptian sculpture was not more foreign to the Greek than the stiff unspirituality and coarse vigour of the Assyrians, which found in the lion an appropriate symbol. But the Assyrian artists did not confine themselves to architecture and bas-reliefs. Gem-cutting was carried to high perfection, and even sitting statues of "the great king" were attempted. These, however, were not so successful as the terra-cotta models, some of which are of great beauty. Indeed, the potters' work of Nineveh can quite vie with that of ancient Greece, and their lamps seem to be prototypes of those which we find in the tombs of Athens or Syracuse. Besides porcelain, glass was also manufactured, and though transparent glass does not appear to have been known before the reign of Sargon, coloured glass, with all the tints that we admire in Venetian ware, had long been an article of trade. Metallurgy, again, was a branch of industry in which the Assyrians particularly excelled. Their gold ear-rings and bracelets are admirable both in design and workmanship; their bronze casts are free from the narrowness of their sculptures in stone; and so well were they acquainted with the art of inlaying one metal with another, that our modern artists have been content to learn from them the method of covering iron with bronze. Household furniture, too, gives us a high idea of Assyrian skill. Like gem-cutting, it brought out the Chinese minuteness and accuracy of the people, and the profuse, though tasteless ornamentation of the seats is especially to be noticed.

It is unfortunate that our knowledge of the development of art in the sister kingdom is still so imperfect. As has been said, however, it is characterised by painting rather than sculpture, and the use of brick instead of stone. The few bas-reliefs that exist are small and inferior in execution; but brilliant colouring and a lavish use of the metals made up for this want. The walls were covered with the most costly materials, and "images portrayed with vermilion" excited the admiration of the stranger. The love of bright colours, in contrast with the sober hues of the Assyrian palaces, led also to the cultivation of gardens, and the hanging gardens of Babylon, raised upon tiers of arches, were one of the wonders of the world. The Babylonian had, too, a strong sense of humour. In the engraved gems and metal-work of the southern empire, we miss the finish and minute care of the sister-kingdom, but they are replaced by a spirit of grotesqueness and serio-comedy. In pottery and the manufacture of textile fabrics the Babylonians particularly excelled; their carpets and variegated dresses were highly prized, while their fondness for music was much celebrated. The history of the latter art, however, both in Babylonia and in Assyria has yet to be traced.

The science of Assyria, like most things else, was derived from Accad. A large number of its technical terms were borrowed from the Turanian, and continued to the last an enduring monument of the debt owed by the Semite to his predecessor. At the same time, he did not remain a mere imitator; science received a development in his hands which might have been looked for in vain from a Turanian race. First and foremost comes the astronomy, for which Babylonia was so famous in the ancient world. Its beginning goes back to the time when the Accadai had not yet descended from their mountain fastnesses. The zenith was

fixed above Elam, and not above Babylonia, and "the mountain of the East," the primitive home of the race, was supposed to support the firmament. The shrines on the topmost terraces of the temples were used also as observatories. Ur had its royal observatory, and so probably had the other cities of Chaldea; in Assyria they existed at Assur, Nineveh, and Arbela, and the astronomers-royal had to send in their reports to the king twice a month. At an early date the stars were numbered and named; but the most important astronomical work of the Accadians was the formation of a calendar. This came after the division of the heavens into degrees, since the twelve months (of 30 days each) were named after the zodiacal signs, and would seem to belong to about 2200 B.C. Somewhat strangely, the Accadian calendar appears to have passed to the Assyrians (and through them to the Jews) through the medium of the Arameans. The year being roughly made to consist of 360 days, intercalary months had to be added, one of them being regularly inserted every six years, and two others being counted in by the priests when necessary. The *sons* of 60 years, the *ner* of 600, and the *sar* of 3600, were merely cycles dependent upon the general mathematical system of the Babylonians, which made 60 the unit, and then multiplied it by the factors of itself. The week of 7 days was in use from an early period; indeed, the names which we still give to the days can be traced to ancient Babylonia; and the seventh day was one of *sulum* or "rest." The night was divided into three watches; but this was afterwards superseded by the more accurate division of the day into 12 *casru* (of 2 hours each), corresponding to the divisions of the equator, each *casru* being further subdivided into 60 minutes, and these again into 60 seconds. The sections of the equator contained 30 degrees each—a degree being 60 *soesses* or minutes; but since an astrolabe, now in the Museum, divides each of the 12 sections in the outer circle into 20 degrees, and those in the inner circle into 10 degrees, it is plain that a different system was adopted for astrological purposes. Eclipses were carefully recorded from a very remote epoch, and since some of these are said to have happened "according to calculation," and others "contrary to calculation," their recurrence after a cycle of eighteen years must have been roughly determined. One of the Assyrian reports states that a watch was kept for an eclipse of the sun on the three last days of the month, but that, contrary to expectation, the eclipse did not take place, and we possess notices of eclipses which have been verified by modern astronomers, though antecedent to the era of Nabonassar, with whom, so far as Ptolemy knew, the first record of them began. The chief work on astronomy was one compiled for the library of Sargon of Agane in seventy tablets or books, which went through many editions, one of the latest being now in the British Museum. It was called "the illumination of Bel," and was translated into Greek by Berossus. The catalogue of its contents includes observations on comets, on the pole-star, the conjunction of the sun and moon, and the motions of Venus and Mars. The main purpose, however, of all these Babylonian astronomical observations was an astrological one; to cast a horoscope, or predict the weather, was the chief business of the Chaldean astronomer. Indeed, the patient minuteness of the meteorological observations is most curious, and it was believed that the same weather recurred after a definite number of years. In the later Assyrian period the study became more scientific, and the observatory reports have something of the precision of modern times. But from a much earlier era we obtain interesting tables of lunar longitudes, and numerical equivalents of the daily increase and decrease of the moon. As is implied by the attention given to astronomy, mathematics was fairly advanced. The unit was 60, a very convenient

number, especially when used as the denominator of a fraction. A tablet found at Senkereh gives a table of squares and cubes, correctly calculated, from 1 to 60; and a people who were acquainted with the sun-dial, the clepsydra, the lever, and the pulley, must have had no mean knowledge of mechanics. The lens, too, discovered at Nineveh, explains the minuteness of the cuneiform writing on so many of the tablets, and suggests the possibility of artificial aids to the observation of the heavens.

Assyria possessed but little native literature. It was essentially a land of soldiers, and the more peaceful pursuits had their home in Babylonia, where the universities of Erech and Borsippa were renowned down to classical times. It was not until the reign of Assur-bani-pal that any attempt was made to rival Babylon in learning; then for the first time original compositions came from the pens of Assyrian scholars, and works were even written in the dead language of Accad. Syllabaries, together with grammars, dictionaries, and reading-books of Assyrian and Accadian, were drawn up, besides lists of Semitic synonyms. In these grammars and vocabularies lay the germ of comparative philology, and they are otherwise valuable as affording us the earliest native analysis of Semitic speech. But before this closing period of the empire, the Assyrians had been chiefly content to translate the ancient Accadian literature, or re-edit the contents of Babylonian libraries; and the cramping influence of a dead language, in which all the precedents of law and the first principles of science were locked up, could not but make itself felt. Every great city of Chaldea had at least one library, and it was in imitation of this that the royal libraries at Calah, Nineveh, Assur, and elsewhere, were founded. The larger part of the literature was in clay, stamped in minute characters upon baked bricks, *laterculæ cœciles* as Pliny calls them; but papyrus was also used, though none of this fragile material has been preserved to our day. In fact, the use of papyrus seems to have preceded that of clay, which was not employed until after the settlement of the Accadians in the plains. The clay tablets or books were arranged in order; and we learn from the catalogue of Sargon's library at Agane (about 2000 B.C.) that each was numbered, so that the student had only to write down the number of the tablet he wanted and the librarian thereupon handed it to him. The subjects of Accadian literary composition were multifarious. Among the most interesting are the hymns to the gods, some of which strikingly resemble the Hebrew psalms in substance as well as in form. Indeed, the parallelism of Hebrew and Assyrian poetry seems to have been borrowed from the Accadians. But the similarity of expression and feeling is no less remarkable. Thus we read in one—(1.) "May god, my creator: take mine hands. (2.) Guide thou the breath of my mouth: guide thou mine hands; (3.) O lord of light!" and in another—(1.) "In heaven who is high? Thou alone, thou art high. (2.) In earth who is high? Thou alone, thou art high. (3.) As for thee, thy word in heaven is declared: the gods bow their faces to the ground. (4.) As for thee, thy word in earth is declared: the spirits of earth kiss the ground;" or in a third—(1.) "O Lord, my transgressions are many: great are my sins. (2.) The Lord in the anger of His heart: has confounded me. (3.) God in the strength of His heart: set himself against me." A collection was afterwards made of these hymns, which was used for ritualistic purposes, and regarded as an inspired volume, and has been aptly compared by M. Lenormant with the Rig-Veda of the Hindus. Of an older date is the collection of magic formulæ and charms, chiefly intended to counteract the effects of sorcery and demoniac possession, which go back to the Shamanistic period of Accadian religion. Later than the hymns, but still prior to the second millennium B.C. and