

the nation of the calendar, are the mythological poems which grew out of the development of a solar worship and the personification of the attributes of the gods. Two of these poems we possess intact,—on the Deluge and the descent of Istar into Hades,—and part of a third which describes the war of the seven evil spirits against the moon. The first two form the sixth and eleventh books of a very remarkable epic which centred round the adventures of a solar hero, older and originally independent lays being woven into it as episodes. The epic was divided into twelve books, each book dealing with a legend appropriate to the name of the corresponding zodiacal sign. This astronomical basis of the national epic shows how thoroughly the study had penetrated the mind of the people; and the clearness with which we can trace the growth and formation of the whole work throws great light on the history of epic literature generally, and adds one more confirmation to the theory of Wolf. The Assyrians also had their epic, in imitation of the Accadians, and M. Lenormant has pointed out that the Semiramis and Nannarus of the Greeks and the other personages of Ctesias were really figures of this mythical epos. The historical and chronological works that have been preserved are of purely Assyrian origin, though there is every reason to suppose that when the libraries of Accad came to be excavated similar compositions will be found in them. The legal literature of the Accadians was certainly very extensive, and a collection of fables, one a dialogue between the ox and the horse, and another between the eagle and the sun, has been met with.

*Language, Law, and Trade.*—As above stated, the language of the primitive Sumirian and Accadian population of Assyria and Babylonia belonged to the Turanian or Ural-Altaic family of speech. The Semitic tribes, who first possessed themselves of the tetrapolis of Sumir or Shinar, and then gradually spread over the whole of Assyria and Babylonia, borrowed many words from their more civilised predecessors, and lent them a few others in return. The so-called Assyrian language is sub-divided into the two dialects of Assyria and Babylonia, the latter dialect being characterised by a preference for the softer sounds, and a fuller use of the vowels. Literature and the influence of a dead language stereotyped it to such an extent that it underwent comparatively little change during the 1500 years during which we can watch its career; at least this is the case with the literary dialect. The closest affinities are with Hebrew and Phœnician; it shares their peculiarities in phonology, grammar, and vocabulary; and some obscure points in Hebrew etymology have already been cleared up by its help. Next to Hebrew, it shows perhaps the greatest resemblance to Arabic; differing most widely, on the other hand, from Aramaic. Aramaic, however, from becoming the *lingua franca* of trade and diplomacy after the fall of Tyre and Sidon, ended (like Arabic in later times) in superseding its sister idioms; but in Babylonia this did not happen until after the Persian conquest.

A large number of the legal precedents of an Assyrian judge, like the titles upon which he had to decide, went back to the Accadian epoch. A table of early Accadian laws shows us that the mother occupied the same prominent place as among modern Turanian tribes. The son is punished with a fine for denying his father, but with banishment for denying his mother. On the other hand, the husband can divorce the wife upon payment of a pecuniary compensation, while the wife who repudiates her husband is condemned to be drowned. The life and person of the slave are already under the protection of the state, the master who misuses him being subject to a fine, while the slave could purchase his freedom. The rights of property, however, were strictly guarded by the

law; the maximum of interest seems also to have been defined; and houses, land, or slaves could be taken as security for a debt. The carefulness with which deeds were signed and attested, and adjudicated cases reported, the deeds and cases being afterwards enclosed in an envelope of clay on which the names and main points were inscribed, testifies to a wide-spread study of law. Witnesses and contracting parties generally affixed their seals; but where they were too poor to possess any, a nail-mark was considered sufficient. In the Accadian period a father could assign property to his son during his lifetime, though he could not put him in possession; and in later times a limited power of willing was in existence. The private will of Sennacherib, in which he bequeaths certain treasures to his favourite son Essar-haddon, is one of the most curious documents of antiquity; unlike other persons, the monarch does not require any witnesses. Great activity of trade is evidenced by this development of law. But here again we must note a distinction due to situation between the northern and southern kingdoms. Of the Chaldeans, it is emphatically said that "their cry was in their ships," and we have many indications of early commerce with the southern coast of Arabia. The trade of Assyria, on the other hand, was wholly overland; and its first fleet was the one built by Phœnician captives for Sennacherib, when pursuing the fugitive Chaldeans through the Persian Gulf. Like the Jews, however, the Assyrians showed an aptitude for trade from the very first. The earliest Semitic settlements in Babylonia seem to have been mainly for commercial purposes, and their career there may be compared with that of the English in India. In the 12th century B.C. the trading spirit had so thoroughly pervaded them that not only were objects of utility and art a marketable commodity, but we find Tiglath-Pileser I. bringing trees from the countries he had overrun, and acclimatising them in Assyria. The fullest development of business and commerce, however, does not show itself until the 8th and 7th centuries B.C., when Nineveh was a busy centre of trade. Sidon and Tyre had been ruined by the Assyrian kings—indeed, it is very possible that the obstinate wars with the Phœnician cities had their origin in commercial jealousy, and trade had accordingly transferred itself to Carchemish, which was conveniently situated on the Euphrates. The maneh of Carchemish became the standard of weight, and Aramaic the common language of trade. The interest upon money was usually at 4 per cent.; but sometimes, more especially when objects like iron were borrowed, at 3 per cent. Payment might still be made in kind; but more ordinarily in bars of the three chief metals, which were weighed, though mention of coined money also occurs. Houses could be let on lease, and the deeds which conveyed them give a careful inventory of the property and its appurtenances. Commercial relations extended from India on the one side, whence came ivory and the teak found at Mugheir, which Sennacherib probably means by "wood of Sinda," to the tin islands of Cornwall on the other.

*Religion and Mythology.*—The earliest religion of Accad was a Shamanism resembling that of the Siberian or Samoyed tribes of to-day. Every object had its spirit, good or bad; and the power of controlling these spirits was in the hands of priests and sorcerers. The world swarmed with them, especially with the demons, and there was scarcely an action which did not risk demoniac possession. Diseases were regarded as caused in this way, and the cherubs, bulls, and other composite creatures which guarded the entrance to a house, were believed to protect it from mischief. In course of time certain spirits (or rather deified powers of nature) were elevated above the rest into the position of gods; and at the head of all stood the

Triad of Na or Anna, "the sky," Ea, "the earth," and Mulge, "the lord of the underworld." The old Shamanism gradually became transformed into a religion with a host of subordinate semi-divine beings; but so strong a hold had it upon the mind, that the new gods were still addressed by their spirits. The religion now entered upon a new phase; the various epithets applied to the same deity were crystallised into fresh divinities, and the sun-god under a multitude of forms became the central object of worship. This inevitably led to a mythology, the numerous personified attributes passing into demi-gods and heroes. A large part of the Accadian mythology was solar, and the transparency of its proper names which, as in other agglutinative languages, never disguise their primitive meaning, makes it valuable in verifying the so-called "solar theory" of comparative mythology. At this stage of development, however, an important change passed over the old faith. The Semitic settlers in Sumir had adopted the Accadian pantheon and belief, and after a conflict between the discordant religious conceptions of the two races, a great sacerdotal "reform" took place analogous to that of Brahmanism, and the official religion fused them into one whole. The magicians were taken into the priestly body, and the hierarchy of divine beings was determined. The old triad of Na, Ea, and Mulge became the trinity of Anu, Ea, and Bel the Demiurge, all children of Zicu or Zicara, "the sky" (the Sige of Nicolaus Damascenus); Ea, "the god of life and knowledge," "the lord of the abyss," "the king of rivers and the garden," the husband of Bahu (the Bohu of Gen. i. 2), whose spirit pervades the universe, being made the father of Bel-Merodach, the tutelary divinity of Babylon. In accordance with the genius of the sex-denoting Semitic idioms, each deity was furnished with a female principle, and "The god" in Babylonia, and the personified city of Assur, with his wife Seruá, in Assyria, were placed at the head of the Pantheon. Below these four supreme divinities came a second trinity of the Moon-god, Sun-god, and Air-god, and the seven together formed "the seven magnificent deities." After these were arranged "the fifty great gods," and then the 300 spirits of heaven, and the 600 spirits of earth, among whom was found a place for the primeval divinities of Accad as well as for the many local deities of Chaldea. The most dreaded of "the spirits of earth" were "the seven spirits" who were born "without father and mother" in the encircling abyss of ocean, and carried plague and evil over the earth. An old myth told of their war against the moon, which was deputed to watch over the interests of mankind.

Along with the establishment of the Babylonian official religion, an astro-theology was created by the introduction of astronomy into the religious sphere. The "spirits" of the various stars were identified with the gods of the new creed, Merodach, for instance, properly one of the forms of the sun-god, being identified with the planet Jupiter, and the five planetary deities were added to the seven magnificent gods, making up altogether "the twelve chiefs of the gods." The elaboration of this astro-theology was also accompanied by the formation of a cosmogony. The details of the latter are to be found in the fragments of Berosus and Nicolaus Damascenus, whose statements are confirmed by the inscriptions, and they show a remarkable resemblance to the cosmogonies of Genesis and Phœnicia. It must be remembered that both Phœnicians and Hebrews profess to have migrated from Chaldea.

The resemblance is still more striking when we examine the Babylonian mythology. The sacred tree of Babylonia, with its guardian "cherubs"—a word, by the way, which seems of Accadian origin—as well as the flaming sword or thunderbolt of fifty points and seven heads, recall Biblical analogies, while the Noachian deluge differs but slightly

from the Chaldean one. Indeed, the Jehovistic version of the flood story in Genesis agrees not only in details, but even in phraseology with that which forms the eleventh lay of the great Babylonian epic. The hero of the latter is Tam-zi or Tammuz, "the sun of life," the son of Ubaratutu, "the glow of sunset," and denotes the revivifying luminary of day, who sails upon his "ark" behind the clouds of winter to reappear when the rainy season is past. He is called Sisuthrus by Berosus, that is, Susru "the founder," a synonym of Na "the sky." The mountain on which his ark rested was placed, as already noticed, in Nisir, south-west of Lake Urumiyeh. Its peak, whereon the first altar was built after the deluge, was the legendary model after which the *zigurats* or towers of the Babylonian temples were erected. Besides the account of the flood, fragments have been met with of stories resembling those of the tower of Babel or Babylon, of the creation, of the fall, and of the sacrifice of Isaac,—the latter, by the way, forming probably the first lay of the great epic. The sixth lay we possess in full. It describes the descent of Istar into Hades in pursuit of her dead husband Dū-zi, "the offspring," the Babylonian Adonis. Dū-zi is but another form of Tam-zi, and denotes the sun when obscured by night and winter. At each of the seven gates of Hades the goddess left some portion of her apparel, until she at last reached the abode of the dead, dark and joyless, where dust alone is the food of the unhappy shades. In the midst rose the golden throne of the spirits of earth, beneath which welled "the waters of life," and here, too, was the seat of Bahu. Bahu, as queen of the underworld, smote Istar with many diseases, and confined her in Hades until her brother the Sun-god complained to the Moon-god and Ea, who sent a sphinx to pour the waters of life upon the imprisoned goddess and restore her to the light of day. This myth gives a good idea of the Chaldean conception of the next world. Certain favoured individuals, however, might look forward to a happier state of existence. A psalm which invokes blessings upon the king wishes him everlasting life in "the land of the silver sky," where the gods feast and know no evil. It will be observed that the Babylonian Hades (like the Hebrew Sheol) is not very dissimilar to the Homeric one; and the possibility of borrowing on the part of the Greeks is suggested by the fact, that the seven-headed serpent of Hindu legend is of foreign origin, being taken from the seven-headed serpent of the Accadians, "which lashes the waves of the sea," while the story of Andromeda came through Phœnician hands from a Chaldean myth which forms the subject of one of the lays of the great epic. So, too, the Oceanus of Homer finds its prototype in the encircling abysmal waters of Accadian geography, and the *fravashis* and *mithras* of Mazdaism were introduced by the Magian (or Turanian) population found in Media by the Aryan invaders.

But the old Shamanistic ideas survived also in Assyria and Babylonia, and so were handed on to the Jews. An elaborate system of augury flourished down to the last days of the empire, and omens were drawn from every event that could possibly happen. Magic formulæ for warding off the attacks of demons were extensively used, and the bronze bowls found by Mr Layard, as well as the part played by charms and demons in the Talmud, show how strongly the belief had seized upon the Jewish mind. Through the Jews and the various Gnostic systems of early Christianity, the primitive doctrines of Accad found their way into the mediæval church, and the features of the mediæval devil may be traced in an Assyrian bas-relief, where a demon with horns, claws, tail, and wings, is being pursued by the god Adar. Even the phylacteries of the Jews go back to the same origin. Accadian magic ordered the sorcerer to bind the charm, twice knotted with seven

knots, round the limbs of the sick man, and this, with the further application of holy water, would, it was believed, infallibly produce a cure, while the same result might be brought about by fixing "a sentence out of a good book on the sufferer's head as he lay in bed." Similar superstitions may yet be detected in the corners of our own land, and still more on the Continent, where the break with the traditions of the past has been less strongly felt. They form an important element in the history of the human intelligence and the light thrown upon their origin and

**BACCARAT**, a town of France, in the department of Meurthe and arrondissement of Lunéville. It has a large export trade of timber, planks, wheelwright's work, and charcoal, and is celebrated for the products of its glassworks, which were established in 1765. Population, 4763.

**BACCHIGLIONE**, a river of north-eastern Italy, which, rising in the mountains eastward of Trent, passes by Vicenza and Padua, and, after a course of 90 miles, falls into the lagune of Venice, south of Chioggia. It is navigable for large boats as far as Vicenza, and is connected with the Adige by means of a canal. The river is probably the ancient *Togisonus*.

**BACCHUS**, the Latin name of Dionysus, the god of wine. See **DIONYSUS**.

**BACCHYLIDES**, ΒακχYLίδης, a famous Greek lyric poet, born at Iulis in Ceos, was the nephew of Simonides, and flourished about 470 years before Christ. He resided long at the court of Hiero of Syracuse with Simonides and Pindar, of whom he is said to have been the rival. His works consisted of odes, dithyrambs, and hymns. Two epigrams contained in the Greek *Anthology* ascribe to him peculiar softness and sweetness of style. The few remains of his writings are contained in the collections of Brunck, Bergk, Bland, and Hartung. They have been published separately by Neue, *Bacchylides Cei Frag.*, Berl., 1823.

**BACCIO DELLA PORTA**, called **FRA BARTOLOMMEO DI S. MARCO**, a celebrated historical and portrait painter, was born at Savignano, near Florence, in 1469, and died in 1517. He received the first elements of his artistic education from Cosimo Roselli; and after leaving him, devoted himself to the study of the great works of Leonardo da Vinci. Of his early productions, which are distinguished for their grace and beauty, the most important is the fresco of the Last Judgment, in which he was assisted by his friend, Mariotto Albertinelli. While he was engaged upon some pieces for the convent of the Dominican friars, he made the acquaintance of Savonarola, who quickly acquired great influence over him, and Baccio was so affected by his cruel death, that he soon after entered the convent, and for some years gave up his art. He had not long resumed it, in obedience to his superior, when the celebrated Raffaele came to Florence and formed a close friendship with him. Bartolommeo learned from the younger artist the rules of perspective, in which he was so skilled, while Raffaele owes to the *frate* the improvement in his colouring and handling of drapery, which was noticeable in the works he produced after their meeting. Some years afterwards he visited Rome, and was struck with admiration and a feeling of his own inferiority when he contemplated the masterpieces of Michel Angelo and Raffaele. With the latter, however, he remained on the most friendly terms, and when he departed from Rome, left in his hands two unfinished pictures which Raffaele completed. Bartolommeo's figures had generally been small and draped. These qualities were alleged against him as defects, and to prove that his style was not the result of want of power, he painted the magnificent figure of St Mark, and

early fortunes by the revelations of cuneiform discovery has opened a new chapter in the science of religion.

For Babylon and Babylonia see Rich's *Babylon and Persopolis*, and two memoirs on Babylon; Layard's *Nineveh and Babylon*; Loftus's *Chaldea and Susiana*; Rawlinson's *Five Great Monarchies*; Oppert's *Expédition Scientifique en Mésopotamie*, and *Fastes de Sargon*; Ménant's *Annales des Rois d'Assyrie*; Lenormant's *Premières Civilisations*, and *La Magie chez les Chaldéens*; Schrader's *Keilschriften und das Alte Testament*; *Records of the Past*; and the *Transactions of the Society of Biblical Archaeology*. (A. H. S.)

the undraped figure of St Sebastian. The latter was so well designed, so naturally and beautifully coloured, and so strongly expressive of suffering and agony, that it was found necessary to remove it from the place where it had been exhibited in the chapel of a convent. The majority of Bartolommeo's compositions are altar-pieces, and few of them are to be met with out of Tuscany. They are remarkable for skill in the massing of light and shade, richness and delicacy of colouring, and for the admirable style in which the drapery of the figures is handled, Bartolommeo having been the first to introduce and use the lay-figure with joints.

**BACH, JOHANN-SEBASTIAN**, was born at Eisenach in Thuringia, on March 21, 1685, the same year which gave birth to his great contemporary Handel. His father held a musical appointment from the town council, being himself descended from a musician. The family of the Bachs, like those of some of the great Italian painters, may be cited as one of the most striking instances of hereditary artistic genius. Through four consecutive generations they followed the same calling, counting among their number no less than fifty musicians of more or less remarkable gifts. Even of the first ancestor of the family known to us, a miller and baker, who, owing to religious persecutions, had to leave Pressburg in Austria for the Protestant north of Germany, we are told that in his leisure hours he was fond of playing the lute, the sounds of which, as the old family chronicle naively adds, must have mixed sweetly with the clattering of the wheels of his mill. The accumulated artistic gifts and traditions of his forefathers were at last brought to their highest development by the genius of our master, who again transmitted them to his numerous sons. Johann-Sebastian's parents died before he had reached his tenth year, and he was left to the care of his elder brother, an organist at Ohrdruf, from whom he received his rudimentary musical education. According to a tradition the elder Bach was by no means pleased with the rapid progress of his more gifted brother, and even refused him access to the sources of knowledge available at that primitive period; he was particularly anxious to withhold from him a certain collection of compositions for the pianoforte, by contemporary masters, which, however, the younger Bach contrived to obtain surreptitiously, and which he copied at night in the course of six months. By practising the music thus become his own on the pianoforte, he made himself master of the *technique* of an instrument, the capabilities of which he was destined to enlarge and develop by the works of his own genius. In 1698 his brother died, and Bach, at the age of fourteen, saw himself thrown on his own resources for his further means of support. He went to Lüneburg, where his beautiful soprano voice obtained him an appointment as chorister at the school of St Michael. In this manner he became practically acquainted with the principal works of vocal music, continuing at the same time his practice on the organ and pianoforte. A special teacher of any of these instruments, or, indeed, of the theory of music, Bach seems never to have had, at least

not to our knowledge, and his style shows little affinity to the modes of expression in use before him. In some measure, indeed, it may be said that he new-created his own style, and, at the same time, that of modern music in general, a proof both of the originality of his power and of the autodidactic kind of his training. Nevertheless, Bach was anxious to profit by the examples of contemporary masters of his art. We hear of frequent trips to the neighbouring cities of Hamburg, Lübeck, and Celle, at that time important centres of artistic life. In the first-mentioned city Keiser created sensation by the unrivalled splendour of his operatic productions, while at Lübeck the celebrated organist, Buxtehude, excited the enthusiastic admiration of the young art-aspirant. In Celle, on the other hand, a celebrated band, composed chiefly of French artists, offered an opportunity for the practical study of orchestral music. Such were the elements of his self-education, to which must be added his thorough knowledge of Palestrina and other masters of the grand old Italian school, of most of whose works Bach possessed copies written with his own hand.

At the age of eighteen Bach returned to Thuringia, where his executive skill on the organ and pianoforte attracted universal attention, and even obtained him various musical appointments, of which we mention as the most important that of court organist to the duke of Weimar. One, and not the least welcome, of his official duties was the composition of sacred music. One of his most beautiful sacred cantatas, *Ich hatte viel Bekümmerniss*, was composed during his stay at Weimar. An amusing incident of his otherwise quiet and eventless career also belongs to this time. We are speaking of his musical combat with the celebrated French organist, J. Louis Marchand, who had reached Dresden on his travels, and lorded it over his artistic colleagues at the Saxon court in the most sublime manner. The injured musicians, in their endeavours to humble the pride of the Frenchman, at last hit upon the idea of proposing a competition on the organ between him and Bach, whose fame at that time had begun to spread far beyond his place of residence. He was summoned to Dresden, and the day of the tournament fixed, at which the court and all the musical celebrities of the town were to be present. At first Marchand treated his young and comparatively unknown rival with scorn, but on hearing him perform at a preparatory meeting, he was so struck with Bach's power that he ignominiously quitted the field, and vanished from Dresden before the day of the contest arrived. This triumph led to Bach's appointment as musical conductor (*Kapellmeister*) to the duke of Köthen, which he held from 1717-1723, after a previous stay at Weimar for nearly nine years. In 1723 he removed to Leipzig, where the position of cantor at the celebrated "Thomasschule," combined with that of organist at the two principal churches of Leipzig, was offered to him. It was here that the greater part of his works were composed, mostly for the immediate requirements of the moment. Several of them he engraved himself, with the assistance of his favourite son, Friedemann. The further course of his life ran smoothly, only occasionally ruffled by his altercations with his employers, the town-councillors of Leipzig, who, it is said, were shocked by the "unclerical" style of Bach's compositions, and by his independent bearing generally. He was married twice, and had by his two wives a family of eleven sons and nine daughters. In 1747 Bach made a journey to Potsdam by the invitation of Frederick the Great, who, himself a musical amateur, received the master with distinguished marks of regard. He had to play on the numerous pianofortes of the king, and also to try the organs of the churches of Potsdam. Two years

after this event his sight began to fail, and before long he became perfectly blind, a circumstance which again coincides with the fate of his great contemporary, Handel. Bach died of apoplexy on the 28th July 1750. His loss was deplored as that of one of the greatest organists and pianoforte players of his time. Particularly his powers of improvisation are described as unrivalled by any of his contemporaries. Of his compositions comparatively little was known. His MS. works were at his death divided amongst his sons, and many of them have been lost in the course of time; only about one-half of his greater works were recovered, when, after the lapse of nearly a century, the verdict of his neglectful contemporaries was reversed by an admiring posterity.

The history of this Bach revival is closely connected with the name of Mendelssohn, who was amongst the first to proclaim by word and deed the powers of a genius almost too gigantic to be grasped by the receptivity of one generation. By the enthusiastic endeavours of Mendelssohn, Schumann, and others, the circle of Bach's worshippers has increased rapidly. In 1850, a century after his death, a society was started for the correct publication of all of Bach's remaining works, to which music owes the rescue from oblivion of some of its sublimest emanations. Amongst those who have vastly contributed to establish the rapport between our master's genius and modern lovers of art, we also mention Dr Robert Eranz, himself one of Germany's greatest lyrical composers, who has edited and adapted to the resources of the modern orchestra several of Bach's most beautiful works. Of these works, comprising almost all the different forms of music, vocal and instrumental, barring the opera, we can enumerate only the most important ones, referring the reader for further information to the biographical and critical works by Bach's son, Philipp Emmanuel, by Forkel, and more recently by Bitter and Spitta. The last-mentioned book has appeared quite lately, and exceeds its predecessors both by comprehensiveness of research and critical appreciation. Of his numerous and sacred oratorios, cantatas, and similar choral works, we name the so-called Christmas oratorio (1734), the Passion music to the words of St John, and that infinitely grander to the gospel of St Matthew (1734), also his Mass in B minor, one of the greatest masterpieces of all times, and the Magnificat in D. Another cantata is constructed on Luther's grand chorale, *Ein feste Burg*. The most celebrated amongst his pianoforte compositions is the so-called *Woltemperirte Clavier*, a collection of preludes and fugues in the different keys of the scale. For the orchestra we name the *Grande Suite in D*, and for his favourite instrument, the organ, the so-called *Chromatic Fantasia*. It remains to add a few words about Bach's position in the history of musical development. By Marx, a well-known critical writer, he has been called the "Founder and Father of German Music;" and it cannot be denied that no other German composer before him had attained a specifically national type of musical utterance as distinguished from that of other nations. This applies both to matter and manner. Bach has frequently founded his grandest conceptions on the simplest tune of old chorales, that is, of purely popular effusions of pious fervour, such as had survived in the living memory of the nation from the time of Luther and his great revival of religious feeling. Sometimes these tunes were adapted for religious purposes from still older songs of a secular character, being thus thoroughly interwoven with the inmost feeling of the German people. In raising these simple creations of popular growth to the higher sphere of art, Bach has established his claim to the name of the creator of the *Germanic* as opposed to the *Romance* phase of musical art. This spirit of German, or to speak more