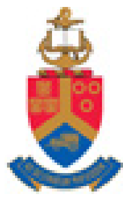

THE PRAYER OF JACOB GREEK MAGICAL PAPYRUS (PGM 22b) AND SPEECH ACT THEORY

by

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ABSTRACT

This dissertation utilizes Speech Act Theory in examining *The Prayer of Jacob* as presented in the *Greek Magical Papyri (PGM* 22b*)*. The application of this theory to ancient rituals provides a valuable framework for analysing their performative aspects and recognizing that language can perform actions beyond merely conveying information. The study categorizes utterances based on their illocutionary acts and aims to identify verbs within the prayer as speech acts, such as exercitives, expressives, and direct addresses, and to investigate their intended functions. The main argument of the dissertation is that the verbs in the prayer are performatives and that their intended illocution would be successful under the right conditions. The research is conducted through a textual and contextual analysis of the prayer, followed by an analysis of the utterances in it as illocutionary. The purpose of this research is to provide a better understanding of the magical text and to make a valuable contribution to the existing body of literature on the application of Speech Act Theory in the analysis of texts from the *Greek Magical Papyri*.

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LIST OF KEYWORDS

Ancient Magic

Greek Magical Papyri (*PGM*)

The Prayer of Jacob (*PGM* 22b)

Voces Magicae

Performative Utterances

Exercitives

Speech Act Theory

Illocutionary Force

Locutionary Act

Perlocutionary Effect

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CHAPTER 1: INTRODUCTION

1.1 INTRODUCTION

In this dissertation, I will conduct a formal examination of *The Prayer of Jacob*, a text published in both the *Greek Magical Papyri* by Preisendanz and Henrichs and Charlesworth's collection of the *Old Testament Pseudepigrapha*, while utilizing the pragmatic framework of Speech Act Theory. Following Frankfurter's (2019) distinction between historical and functional approaches to magic, I will adopt a functional approach to this magical text by applying Speech Act Theory, which originated with J. L. Austin's lectures and was later developed within the linguistic subfield of "Pragmatics." To prepare the text for a pragmatic analysis of this type, I will first undertake a textual and contextual analysis to establish the setting of the text. I will then identify each clausal constituent, analyse them as performative utterances, and investigate their illocutionary force. This will enable me to define the intended illocutionary force of the prayer. Rather than focusing solely on the locutionary meaning of the verbs and other descriptive words, I will attempt to examine their illocutionary force by measuring them against the general criteria for a successful illocutionary act. It should be noted, however, that the success of the prayer is determined by the actual act of someone reciting it, to which we have no access.

I anticipate that my investigation will result in the following outcomes: to demonstrate that the verbs within *The Prayer of Jacob* are performatives, including exercitives, expressives, and direct addresses,[1] and when combined with the use of divine names of God, *voces magicae,*[2] and as ritual actions they should be effective in their illocutionary force, as evidenced by the works of Lesses (1998, 2001) on Speech Acts in ancient Jewish magical texts, Frankfurter (1998, 2002, 2019) on Greek/Egyptian magical papyri, and Struck (2001) on speech acts, ritual and Hellenism more generally. I have found no prior research on the direct application of Speech Act Theory to a specific text from the *Greek Magical Papyri.*

---

1 Discussed in 4.2.

2 These are words not immediately recognizable as belonging to any known language and are commonly associated with curse tablets. Propositions are made that such words are intended to represent the language that demons or gods can understand (Van der Horst & Newman 2008:217).

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1.2 LITERATURE REVIEW AND MOTIVATION OF STUDY

Few studies have been conducted on *The Prayer of Jacob* as an ancient magical text. As mentioned above, I have not found any research that attempts to investigate this prayer using Speech Act Theory. The following section explores pertinent existing literature related to the inquiry.

1.2.1 On the performative use of language and Speech Act Theory

How to Do Things with Words by J. L. Austin, published in 1962, is a seminal work in the philosophy of language. Austin posits that language is not solely limited to describing the world but also functions as a means of action through speech acts. Austin identified three types of speech acts: locutionary, illocutionary, and perlocutionary. He emphasized the importance of illocutionary acts as they are the speech acts that actually do things, such as creating an obligation when promising. In Chapter 2, I will further discuss Austin's theories.

John Searle's *Speech Acts: An Essay in the Philosophy of Language* (1969) is his first major work where he analyses and critiques Austin's theory. He then followed it up with *A Taxonomy of Illocutionary Acts* (1976), in which he presented a taxonomy of five fundamental types of illocutionary speech acts: assertives, directives, commissives, expressives, and declaratives. He maintained that these categories are exhaustive and that all other illocutionary speech acts can be classified into one of them. In Chapter 2, I will revisit Searle's work.

Stanley Tambiah, an anthropologist, explored the significance of magic rituals in traditional cultures through his works like *The Magical Power of Words* (1968), *Form and Meaning of Magical Acts* (1973), *A Performative Approach to Ritual* (1981), and *Culture, Thought, and Social Action* (1985). Initially, Tambiah focused on the performative aspect of spells without considering speech acts, as he was not familiar with Austin's work. However, he later incorporated speech act theory into his hypotheses, merging anthropological perspectives with linguistic theory. Tambiah's works argue that magical words shape reality through language and symbols, highlighting the intricate relationship between language, symbols, and ritual. I will return to this in Chapter 2.

Other scholars who contributed to the development and application of Speech Act Theory include Sadock (1974), a linguist who presented a comprehensive analysis of speech acts and their pivotal role in language use; Butler (1997a and b, 1988), a philosopher and gender theorist who has made significant contributions to the field of speech acts, particularly in relation to

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gender and sexuality; Habermas (1989) a German philosopher and social theorist, who has made notable contributions to Speech Act Theory, particularly in the areas of communication and democracy; and Petrey (1990), a literary critic whose research has focused on the relationship between speech acts and literary theory.

1.2.2 On ancient Jewish and Greek ritual and magical texts

Betz (1985) posits that the distinctions between approved and disapproved religious practices, as we understand them today, were not present in antiquity, except for a few authors. Betz (1985:xlii) refers to the approved practices as "religion" and the disapproved as "magic" and "cult." This perspective aligns with Nock's (1972:219) contention that there is no clear distinction between magic and religion. This work furnishes a backdrop for and examples of ancient magic practices in the Greek world of the Hellenistic and Roman periods.

In a series of works, Swartz (1992, 1994, 2001, 2006) examines the ritual procedures embedded within magical texts discovered in the Cairo Genizah collection (Jewish religious texts written in both Aramaic and Hebrew). He argues that prayer is not only a form of communication with the divine but also a ritualistic act that enables the mystic to achieve a state of ecstasy and union with God. Furthermore, Swartz (1992) maintains that prayer is crucial for the protection of the mystic, guarding them from the dangers present in the heavenly realm. While Swartz (2006) does not explicitly reference Speech Act Theory, his investigation of the function and purpose of various magical spells is relevant to speech act analysis. Swartz (2006:308–315) posits that these texts are not merely descriptive in nature but rather performative, as they are intended to bring about transformations in the world by applying language, physical objects, and one's bodily presence. Through his examination of the Cairo Genizah texts, Swartz illuminates the ways in which language is utilized in Jewish culture to achieve specific objectives and effect changes in the world.

In Harari's (2005) *What is a Magical Text? Methodological Reflections Aimed at Redefining Early Jewish Magic*, the author discusses the significant trends in the study of Jewish magic. He tells us that Urbach and Lieberman initially accepted a "phenomenological distinction

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between magic and religion" (Harari, 2005:106),[3] while Neusner, Goldin, Fishbane, and Seidel adopted a social approach, asserting that magic occurred within the context of power and knowledge struggles within Jewish society. Lesses and Swartz, however, employed a methodological outlook similar to that of the last generation of research into Hellenistic magic (Harari, 2005:106). Harari (2005) contends that the magic-religion debate is a case of family resemblance, as proposed by Ludwig Wittgenstein, and that a Jewish magic text is, in fact, an adjuration text. This perspective provides additional context for analysing my text, *The Prayer of Jacob*, which can be considered a Jewish (or Jewish-inspired) text incorporating elements of adjuration.[4] His other work on Jewish magic includes *Jewish Magic Before the Rise of Kabbalah* (2017). Harari has also published an article focusing on providing a new translation and introduction of the ancient Jewish magical text known as the "Ḥarba de-Moshe" (2012) and another that delves into the intersection of Kabbalah and magical practices within Jewish tradition (2019).

Gideon Bohak's (2009) study, *Ancient Jewish Magic: A History*, comprehensively examines magic practices in ancient Judaism. Drawing from a diverse range of sources, including magical papyri, amulets, incantation bowls, rabbinic literature, and non-Jewish accounts of Jewish magic, Bohak presents a nuanced and sophisticated view of the complex beliefs and practices that characterized ancient Jewish magic. He delves into the various sources that influenced the development of Jewish magic, including Greek and Egyptian magic, as well as the role of Jewish religion and mysticism (Bohak, 2009:8–67). He then offers a detailed overview of the different types of magic practised by Jews in antiquity, such as the use of amulets, incantations, and rituals, as well as the role of magic in healing, divination, and warfare (Bohak, 2009:143–224). Finally, he explores the views of rabbis on magic and how they sought to control and regulate its practice (Bohak, 2009:351–422). Bohak (2009:383–384) argues that rabbis generally opposed magic but also recognized its potential for good or evil, leading them to adopt various strategies to manage its influence. Bohak has also published an article on how Jewish monotheism impacted the Greco-Roman world (2000) and co-edited a book on the magical tradition in the ancient and medieval worlds with Harari and Shaul (2011).

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[3] "They distinguished between the purer religion of the rabbis and the superstition of the masses originating in foreign influences and absorbed by the ignorant strata of society" (Harari, 2005:106).

[4] See Chapter 5 for a discussion on "Jewish" texts from the *Greek Magical Papyri*.

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In a chapter that examines purported Jewish elements in the *PGM*, Lidonnici (2007) examines various possible explanations for the presence of these Jewish elements, including: 1. The influence of Jewish pseudepigrapha or texts attributed to famous Jewish figures but not actually written by them. (For example, the *PGM* contains spells attributed to Moses, Solomon, and other Jewish figures.) 2. The appropriation of Jewish symbols and rituals by non-Jews. The *PGM* includes spells that use the *Tetragrammaton*, the Hebrew name of God, even though the authors of these spells may not have been Jewish (LiDonnici, 2007:88–89). 3. The syncretism of Jewish and non-Jewish beliefs and practices. As Jews and non-Jews interacted in the ancient world, they exchanged ideas and practices, including magical ones. This can be seen in the *PGM*, which contains spells that combine Jewish and non-Jewish elements (LiDonnici, 2007:89–91).

LiDonnici maintains that the *PGM* is a diverse array of texts, and Jewish elements within them vary from text to text. Some texts contain a significant number of Jewish elements, while others have only a few. Additionally, LiDonnici points out that the term "Jewish" is utilized in a broad sense, encompassing texts written by Jews, texts with Jewish elements authored by non-Jews, and texts written by Jews but adapted by non-Jews. In her conclusion, LiDonnici argues that the *PGM* is a valuable resource for studying the history of Jewish magic. It sheds light on the interplay between Jewish and non-Jewish magic, offering insights into the beliefs and practices of Jews in antiquity. She emphasizes that the presence of Jewish elements in the *PGM* serves as evidence of the intricate religious and cultural tapestry of the ancient world, a product of a time when different cultures and religions interacted with one another, and reflective of the ways in which these cultures and religions influenced each other. I will return to this in Chapter 5.

Davila's (1997) lecture, on *The Prayer of Jacob* from a series on *Old Testament Pseudepigrapha* hosted by the University of St Andrews (and previously published online), places the prayer in context by providing a detailed discussion of the origins of the study of ancient magic.[5] After

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[5] Davila has published extensively on ancient, especially Jewish magic. I include this unpublished online lecture rather than one of his published works because it is one of the few recent sources I could find directly addressing the *Prayer of Jacob* text. The original article is no longer available at its source location online, but a version can be found at: https://web.archive.org/web/20190502192448/https://www.st-andrews.ac.uk/divinity/rt/otp/abstracts/magis/.

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defining magic texts as "texts that manipulate divine powers for the benefit of the user or clients, and that are looked on as illegitimate by official or mainstream cults in the society," he provides an overview of various forms of Greco-Roman magic from the Hellenistic period to late antiquity (Davila, 1997:3). Davila initiates his discourse on Jewish magic by focusing on amulets inscribed on metal, which are commonly found in Syria-Palestine and Asia Minor. He then proceeds to analyse texts from the Cairo Genizah, Hekhalot literature, and magic in the *Old Testament Pseudepigrapha*. He argues that the themes present in *The Prayer of Jacob* closely resemble those found in Hekhalot literature, specifically the invocation of angels and the request for wisdom and theurgic power (Davila, 1997:4–7). Davila's examination of the relationship between magical texts from diverse geographical and historical contexts aids in the classification of the speech acts in *The Prayer of Jacob* and provides insight into the worldview of the individual who recites the prayer.

Van der Horst and Newman's (2008) *Early Jewish Prayers in Greek* offers a comprehensive collection, translation, and commentary of twelve Jewish prayers in Greek. Their commentary on *The Prayer of Jacob* delves into potential interpretations of Jacob's name, proposing that it may either represent the entire nation of Israel or serve as an angelic figure. This work serves as a valuable resource for an exegetical examination of *The Prayer of Jacob*, providing a robust theoretical foundation for analysis. It should be noted that this publication primarily offers a collection and commentary and does not directly apply any theory to the texts presented.

1.2.3 On Speech Act Theory applied to ancient Jewish and Greek Texts

Another significant work is a chapter by Struck (2001) on the role of speech acts on late Hellenism. In this publication, Struck (2001) elucidates the history of Neoplatonist thought with regard to magic and rituals during the Hellenistic era, the cultural period in which the *Prayer of Jacob* was composed. This historical context provides a valuable backdrop for the theoretical underpinnings of Speech Act Theory, as Struck argues that its roots can be traced to Neoplatonist debates. Struck (2001:387) compares the philosophical views of Neoplatonist philosophers. Contrasted with the contemplationist approach taken by others such as Porphyry, Iamblichus was convinced that one must not only think their way to the divine but also actively engage in divine rituals to find the divine. However, this article does not apply Iamblichus' ideas to a magical text, specifically the notion of using divine words to access the divine through action.

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Frankfurter's (2019) chapter, "Spell and Speech Act: The Magic of the Spoken Word", delves into the history of Speech Act Theory and seeks to address the question, "How is magic an aspect of speech?" The author investigates whether magic can be applied to the various ways, forms, and contexts of speech acts. After providing Austin's definition and classification of speech acts, Frankfurter covers the works of Searle (1969; 2012), who expands Austin's theory of Speech Acts, Tambiah (1973), who examines the illocutionary act of modern binding spells, Wheelock (1982), who argues that the function of ceremonial speech is "not to convey information but to create and allow participation in a known and repeatable situation" and Lévi-Strauss' (1966) analysis of an incantation from early 20th century Panama.

Frankfurter ultimately concludes that magic is, indeed, an aspect of speech and that the efficacy of ceremonial utterances (speech acts) is limited to the performative situation, which encompasses participants and the language used according to convention. In many rituals, the skill and efficacy of the speaker play a crucial role in determining their success. Frankfurter (2019:621) concludes his discussion by highlighting the connection between Bronislaw Malinowski's *coefficient of intelligibility* and *weirdness* and the authority and power it contains. He explains that this concept encompasses a range of nonsense words, signifying that magic and its traditions originate from the world of primaeval ancestors and cultural heroes. Frankfurter's work is instrumental in illuminating the use of *voces magicae* as a symbolic and vocalic means to transcend language and enter the realm of mythology or, alternatively, to empower utterances. Yet, he does not directly apply Speech Act Theory to any Jewish prayer or incantation in his publication.

In another book chapter, Frankfurter (2002a) presents a theoretical framework for a series of texts that fall within the category of *historiola*[6] and their connection to Speech Act Theory. While this framework can be applied to some texts, it cannot be applied to *The Prayer of Jacob* as it does not reference any mythic narrative.

Lesses (2001) discusses the Adjuration of the *Sar ha-Panim*, a mystical text from the Jewish Hekhalot literature, which describes the ascent of a mystic to heavenly realms. This article is significant for my research as it directly applies Austin's theory to a Jewish mystical text, and my research aims to investigate the illocutionary force of another apparently Jewish mystical

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[6] Mythological narrative recited in ritual.

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prayer, this time in Greek. The Adjuration is similar to *The Prayer of Jacob* in that the reciter requests wisdom from a higher power, with the reciter of the Adjuration requesting the arrival of the "greatest angel in heaven, second only to God" (Lesses, 2001:186). Lesses (2001:187) utilizes Austin's theory by examining the reciter's preparations and analysing the words of the reciter within the framework of Hekhalot literature. She then establishes the parameters of the felicity conditions based on systemic rules (Lesses, 2001:189–190). My analysis will focus on the classification of verbs in the prayer as performatives and their connection with angelic and divine names to determine the illocutionary effect, which is also the focus of Lesses' analysis. The difference between the text she examined and my text of interest lies in the language and worldview, with Lesses' analysis based on later Aramaic or Hebrew texts and mine based on earlier Greek texts in the *Greek Magical Papyri*. I return to Lesses' methodology in Chapter 2.

In a book on Jewish ritual, Lesses (1998) provides an in-depth exploration of the use of ritual and magic in early Jewish mysticism. Lesses' (1998) argument suggests that Jewish mystics utilized these practices to gain control over the natural world, cure the sick, and protect themselves from evil. To support this claim, she begins by providing a comprehensive historical and cultural context of early Jewish mysticism, discussing the emergence of apocalypticism during the Second Temple period, the impact of Greek and Roman cultures on Judaism, and the development of Rabbinic Judaism. She then delves into a detailed analysis of Hekhalot literature, arguing that it is not only a record of mystical experiences but also a guide to ritual practices that can be used to gain power. Lesses (1998) examines various elements of these rituals, including the employment of divine names, incantations, and amulets, as well as the role of angels as intermediaries between humans and the divine. Finally, she concludes by discussing the implications of these findings for our understanding of early Jewish mysticism. She contends that these rituals were not solely a means for Jewish mystics to gain personal power but also a means to connect with the divine and contribute to the world's redemption.

In conclusion, these works on Speech Act Theory and Jewish and Greek ritual utterances represent a fraction of the comprehensive backdrop shaping my research, providing valuable insights that will inform the upcoming analysis of *The Prayer of Jacob* within the pragmatic framework.

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1.3 RESEARCH QUESTIONS

In this dissertation, several key questions will be addressed. Firstly, what interpretation can be ascribed to *The Prayer of Jacob* within its literary context? Following this, I will explore the application of Speech Act Theory to various magical texts and specifically investigate how this theory can be effectively applied to *The Prayer of Jacob*. I will also scrutinize the performative utterances within the prayer, seeking to understand their classification and its implications. Considering the broader context, I aim to discern whether *The Prayer of Jacob* aligns with the characteristics of a Jewish text and understand the overarching worldview of Jewish texts within the *Greek Magical Papyri*. Furthermore, I will assess the felicity of the prayer and unravel its illocutionary force, aiming to decipher the intended perlocutionary effect of its utterances. Through these inquiries, I intend to offer a comprehensive analysis of *The Prayer of Jacob* and its significance within the contexts of Speech Act theory and magical texts.

1.4 HYPOTHESIS

Upon completion of this study, I expect to have identified the necessary conditions under which the verbs in *The Prayer of Jacob* can be considered illocutionary speech acts. These conditions include the authority of the speaker, the participant's receptivity towards change, and the use of conventional utterances. I anticipate that my research will demonstrate that the verbs within the prayer are performatives, including exercitives, direct addresses, and expressives, and that their effectiveness is dependent upon the use of divine names of God, the *voces magicae*, and ritual actions under the conditions stated above.

1.5 THEORETICAL FRAMEWORK

This qualitative study provides a sample of hermeneutic and performative analysis using interpretive methods. It uses an inductive approach to infer theoretical concepts and patterns from observed data. It also uses a descriptive approach, making careful observations and providing detailed documentation of a phenomenon. These approaches are employed to interpret *The Prayer of Jacob's* meaning and its illocutionary force in its socio-historical and literary context.

As mentioned, I will use the theoretical framework of Speech Act Theory. Speech acts are performative utterances that, under the right conditions, change a situation in the world. For example, a pastor's pronouncement of a marriage or a doctor's pronouncement of death changes

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the constitutive status of a person or object regarding society. Thomas, in the Speech Acts chapter in his *Introduction to Pragmatics* (1995:31), explains that according to Austin, there is more to language than the meaning of words and phrases; we do not only use language to say things but also to do things. The performative hypothesis states that most utterances have no truth conditions (Thomas, 1995:32). Performatives are not statements or questions but actions. Pragmatically, performatives cannot be judged as true or false, but they perform actions (Thomas, 1995:32). Austin makes a distinction between truth-conditional statements (the meaning of a word) and the action they perform (the illocutionary force) (Thomas, 1995:49). According to Thomas (1995:50), the intended illocutionary force can be interpreted or predicted accurately most of the time. He (Thomas, 1995:51) explains that Austin used the term "speech act" to refer to an "utterance and the total situation in which the utterance is issued," but today, the term means the same as illocutionary act. The speech act, illocutionary act, illocutionary force, pragmatic force, and force can all mean the same thing..

Frankfurter (2019:609), in his discussion of speech acts and spells, lists Austin's (1962:14–15) felicity conditions for the success of speech acts, which I will need to consider in my analysis.

1. The officiating figure must have the authority to make statements.
2. The person or object must be receptive to the change.
3. The declaration must be uttered according to tradition to be effective.

Finally, Lesses (2001) highlights certain limitations resulting from the literary nature of the text, which may impede the analysis. Among these limitations, the primary challenge is the inability to determine the actual performance of the ritual, as all we have is a literary representation of it. Furthermore, it is impossible to query the participant about their experience (Lesses, 2001:187). Another limitation for Lesses (2001) is the definition of ritual as "conventionalized action." This means that the ritual does not directly express individuals' intentions, emotions, or mental states, making it difficult to investigate the actual experiences of the person performing the ritual. As such, the analysis can only investigate what the person should experience rather than what they actually experience (Lesses, 2001:187–189). I will return to the theory of Speech Act Theory in Chapter 2.

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1.6 METHOD AND CHAPTER BREAKDOWN

Using the following outline, I will apply Speech Act Theory to *The Prayer of Jacob* in this dissertation.

1.6.1 Chapter 1: Introduction

In the introduction, the topic is explained, previous work on related topics is discussed in a literature review, and the research questions, hypothesis, and an overview of the rest of the dissertation are provided.

1.6.2 Chapter 2: Methodology: Speech Act Theory

A comprehensive outline of Speech Act Theory is provided, beginning with Austin and Searle. Then, the application of Speech Act Theory to rituals (by Tambiah) is discussed. Since Lesses (2001) is one of the scholars the author found to apply Speech Act Theory to a (Jewish) magical text, her methodology is discussed. There is also a discussion on how Speech Act Theory can be applied to *The Prayer of Jacob*. Finally, further theories on illocutionary force (and the effects of ritual language) will be discussed.

1.6.3 Chapter 3: Context and Textual Analysis

In this chapter, I will provide an overview of the contextual background surrounding the prayer and ancient magical practices. A Greek text of *The Prayer of Jacob* and my English translation are provided. Subsequently, a thorough analysis is conducted using theological exegetical theory to understand the ritual's literary representation. This approach will aid in exploring how linguistic elements contribute to the performative nature of the text.

1.6.4 Chapter 4: Speech Act Analysis of The Prayer of Jacob

In this chapter, Speech Act Theory is applied to *The Prayer of Jacob* by analysing the verbal utterances as illocutionary speech acts and discussing their felicity conditions. An attempt is made to show how these conditions are satisfied, except for the authority and receptivity conditions, which are discussed further in Chapter 5. Other speech acts in the prayer that should produce the success of the illocutionary force of the prayer are also discussed.

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1.6.5 Chapter 5: Comparative Analysis

This chapter provides further context by discussing other Jewish magical texts. I compare *The Prayer of Jacob* with other Jewish texts from the *Greek Magical Papyri*. Through this comparative study, I attempt to identify Judaic influences, thereby uncovering similarities that could establish *The Prayer of Jacob* as a Jewish magical text. The investigation also seeks to understand the worldview framework of Jewish magical texts within the *Greek Magical Papyri*, addressing challenges related to the literary nature of the text and the uncertainty about the speaker's authority and experiences. The study includes a comparison with several other Jewish magical texts, such as *The Charm of Pibechis* (*PGM* IV.3007–86), *Versions of the Eighth Book of Moses* (*PGM* XIII. 1–343), *The Tenth Hidden Book of Moses* (*PGM* XIII. 734–1077), and *A Love Spell of Attraction* (*PGM* XXXVI. 295–311), to gain insights into the broader context of Jewish magical practices in this corpus. Finally, I will conclude my analysis of the illocutionary force of *The Prayer of Jacob* and discuss its perlocutionary effect.

1.6.6 Chapter 6: Conclusion

The research is summarized, and its impact on scholarship is discussed. I also discuss the limitations of my research and provide recommendations for the application of Speech Act Theory and for further research. Finally, I provide a conclusion reflecting the hypothesis formulated in Chapter 1, Section 1.4.

1.7 PRIMARY SOURCES

The primary source used in this study is *The Prayer of Jacob (PGM22b)*. The Greek version of the selected text is taken from *Papyri Graecae Magicae,* published by Preisendanz and Henrichs (1931). This is provided in full in 3.3.2. An edited version of Preisendanz and Henrichs' edition, based on the translation by Charlesworth (1983), is published by Heiser and Penner (2008) in their *Old Testament Greek Pseudepigrapha with Morphology*.[7] I also include references to other texts published with it in *PGM*: *Versions of the Eighth Book of Moses* (*PGM* XIII. 1–343); *The Tenth Hidden Book of Moses* (*PGM* XIII. 734–1077); *The Charm of Pibechis*

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[7] This is only through the digital platform *Logos,* but has the benefit of making little-known pseudepigraphal Jewish texts like the *Prayer of Jacob* available in the original language to theologians and religious scholars who would not otherwise have easy access to them.

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(*PGM* IV.3007–86); and *A Love Spell of Attraction* (*PGM* XXXVI. 295–311). I also consult the Greek texts of these in Preisendanz and Henrichs (1931) and Betz's (1985) English translations.

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CHAPTER 2: METHODOLOGY: SPEECH ACT THEORY

2.1 INTRODUCTION

This chapter continues the present journey into the realm of magical texts, where I delve into the framework of Speech Act Theory. It begins by explaining Speech Act Theory and tracing its development from Austin (1962) to Searle (1969, 1976). After this, Tambiah's (1968, 1973, 1981, 1985) contributions to the application of speech acts to rituals are discussed. Finally, Lesses' (2001) methodological approach is discussed, presenting a framework for understanding the performative aspects of *The Prayer of Jacob*. This discussion will illustrate how the theory has been effectively employed in the analysis of magical texts from diverse textual traditions and how it can be aptly applied to decode *The Prayer of Jacob*.

In this chapter, I will begin my analysis of the illocutionary force present in *The Prayer of Jacob* and broaden it to encompass its perlocutionary effect. I begin by revisiting the foundational ideas related to speech acts initially articulated by Austin (1962). By referencing the works of Ray (1973), Gardner (1983), Howe (2000), and McDermott (1975), this chapter serves as a notable extension of my earlier discussions regarding felicity conditions. This expansion provides more understanding of the mechanisms through which these speech acts operate within the context of ritualistic language.

2.2 BACKGROUND AND DEVELOPMENT OF THE THEORY

2.2.1 Austin

J.L. Austin's (1962) book, *How to Do Things with Words*, is based on Austin's lectures at Harvard University in 1955. It was published posthumously in 1962. Austin (1962) argued that many utterances are not simply descriptions of reality but are rather instances of "performative utterances," which are used to accomplish a specific action, such as making a promise, issuing a command, or giving an apology.

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Austin introduced the concepts of "locutionary acts," which refers to the act of saying something (i.e. speaking), "illocutionary acts," which refer to the intended function or meaning of an utterance, and "perlocutionary acts," which refer to the actual effect of an utterance on the listener. The book is divided into two parts. The first part presents Austin's Theory of Speech Acts and analyses the various types of performative utterances. The second part provides a detailed examination of several types of speech acts, including promising, ordering, and apologizing. Throughout the book, Austin emphasizes the importance of context and social conventions that shape language use (for example, the convention of saying "hello" or "hi" when greeting someone is a social norm that helps to establish the meaning of the greeting as a friendly acknowledgement). He argues that the meaning and effect of an utterance depends not only on the words themselves but also on the context in which they are used and the conventions of the social group in which they are used.

Austin's (1962:4–11) theory of Performatives was an early version of the theory that he developed in his book. It suggested that certain utterances or statements, such as "I promise to do X" or "I declare war," were not just descriptions of reality (which could be described as "true" or "false") but were themselves actions that could bring about certain consequences. The idea was that, in making these statements, the speaker was actually performing an action rather than describing it. Austin argued that the success of a performative utterance depended on several factors, including the speaker's intention to perform the action, the appropriate circumstances or conditions for the action, and the hearer's recognition of the speaker's intention. However, he later rejected his basic theory of performatives because he realized that not all statements that appeared to be performative succeeded in performing the intended action. He also recognized that many statements were more complex, involving layers of meaning and intent.[8]

[8] For example, Austin (1962:144) stated that, "The truth or falsity of a statement depends not merely on the meanings of the words but on what act you were performing in what circumstances."

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Instead, while keeping some of the concepts, including the term "performative," Austin developed Speech Act Theory, which built on the idea of performative utterances but also incorporated a broader range of speech acts and the role of context and social conventions in shaping language use (Austin, 1962:147).

Austin (1962:150–163) identified several types of performatives, including:

1. **Verdicatives**: The giving of a verdict by a judge or jury.
2. **Exercitives**: Making a request or giving an order.
3. **Commissives**: Making a promise or making a commitment.
4. **Behabitives**: These include the notion of reaction to other people's behaviour, for example, expressing feelings or attitudes.
5. **Expositives**: Making a statement that changes the world, such as, "I now pronounce you husband and wife."

He does not consider this a final list but suggests the types of performative categories that exist (Austin, 1962:150).

He also introduced the concepts of "felicitous" and "infelicitous" utterances in contrast with the theory of "truth-conditional semantics," which assumed any utterance could be assessed as "true" or "false." A felicitous utterance is successful in performing the intended illocutionary act, such as making a promise, giving an order, or issuing an apology. For example, if someone says, "I promise to meet you at 5 pm," and they intend to make a promise, and the conditions are appropriate for the promise to be made, then the utterance is felicitous. However, an infelicitous utterance fails to achieve the intended illocutionary act. For example, if someone says, "I promise to meet you at 5 pm," but they do not actually intend to make a promise or the conditions are not appropriate for a promise to be made, then the utterance is infelicitous (Austin, 1962:12–24). Austin (1962:18) identified several types of infelicities that can occur in speech acts, including:

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1. **Misfires**: The speaker fails to achieve the intended illocutionary act due to factors such as a lack of authority, misunderstanding of the conventions of the speech act, or lack of sincerity.

2. **Misunderstandings**: The hearer fails to recognize the intended illocutionary act because of factors such as a lack of knowledge of the conventions of the speech act or a misunderstanding of the speaker's intentions.

3. **Abuses**: The speaker uses the illocutionary act inappropriately, such as creating a threat that is not intended to be carried out or using sarcasm to convey the opposite of what is said.

Austin's concept of felicity and infelicity highlights the importance of context and the social conventions that shape language use. It also emphasizes the roles of intention, sincerity, and authority in the success or failure of speech acts. As mentioned, Austin (1962:94–107) identifies three types of speech utterance or act.

1. **Locutionary Utterances**: This refers to the actual act of saying something, including the production of sounds, words, and sentences.

2. **Illocutionary Act**: This refers to the intended meaning or function of an utterance. The illocutionary act is what the speaker aims to accomplish using language, such as by making a request, issuing a command, or making a promise.

3. **Perlocutionary Act**: This refers to the actual effect of an utterance on the listener. The perlocutionary act is the listener's response to the speaker's words.

A single expression may fall into multiple categories, and the distinction lies in the specific aspect of the speech event we are focusing on or analysing at a given moment. This could involve understanding the content of what is being said, exploring the motive or purpose behind the speech, or examining the impact and consequences of the utterance (Austin, 1962:98, 99, 101).

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2.2.2 Searle

After Austin, several other linguists and philosophers developed and expanded Speech Act Theory. John Searle is one of the most prominent figures in this regard. In his book *Speech Acts: An Essay in the Philosophy of Language* (1969), Searle criticized Austin's framework for being overly complex and argued for a simplified classification of speech acts. Searle's critiques paved the way for his discussion of the distinction between illocutionary and perlocutionary acts within Speech Act Theory. Searle (1969) argued that language use involves not only the communication of information but also the performance of actions. Searle's (1969:57–63) main hypothesis is that speech acts have two distinct components: propositional content (the literal meaning of words) and illocutionary force (the intended meaning or force of the speech act).

According to Searle (1969:41), speaking a language is engaging in a rule-governed form of behaviour. He argues that the illocutionary force of a speech act is determined by a set of conventional rules and social norms, which he calls "speech act rules" (Searle, 1969:33–42). These rules determine how different speech acts are performed and interpreted in different contexts. Both Austin's "felicity conditions" and Searle's "speech act rules" address the conditions governing successful speech acts. However, Searle's framework provides a more structured and explicit set of rules for different types of speech acts, whereas Austin's approach is often considered more context-dependent and open-ended. Searle's theory provides specific rules for different categories of speech acts, as listed and described below. Each category has its own set of conditions and rules.

In his philosophy, Searle (1969:50–53) distinguishes between two types of facts: institutional facts and brute facts. Brute facts are objective and independent of human interpretation, meaning they exist regardless of whether anyone recognizes or acknowledges them. For example, the fact that Earth revolves around the sun is brute. On the other hand, humans create institutional facts through social and cultural practices and conventions. These facts are not simply objective features of the world but depend on collective acceptance and recognition by members of a particular society. For example, the fact that a piece of paper with certain markings is considered currency is an institutional fact. Searle (1969:51) argues that institutional facts are created through the process of "social construction," which involves the collective acceptance and recognition of certain practices

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and conventions. For example, the fact that a certain type of behaviour is considered criminal is an institutional fact that is created through the legal system and the collective recognition of that system by members of society. Searle's (1969:50–53) distinction between institutional and brute facts is important because it highlights the role of human beings in creating social and cultural practices that shape our understanding of the world. This understanding is not simply a matter of objective observation but also shaped by the social and cultural practices we collectively recognize and accept (Searle, 1969:53).

Searle's (1969:64–71) essay on *Speech Acts* includes a category which he calls *directives*, which includes speech acts such as requesting, ordering, and advising (and are especially important for this study). Regarding the illocutionary act of requesting, Searle (1969:66) argues that there are several conditions that must be met for the request to be successful. First, the speaker must intend to get the hearer to perform a specific action. This means that the speaker must have a specific action in mind and believe that the hearer is capable of performing that action. Second, the speaker must believe that the hearer can recognize the intended meaning of the request. This means that the speaker must use language and gestures that are appropriate to the context and that the hearer can interpret correctly. Third, the speaker must believe that the hearer is willing to perform the requested action. This means that the speaker must consider the relationship between the speaker and the hearer and any social norms or conventions that may affect the hearer's willingness to comply with the request. Finally, a request must be made in the appropriate context. This means that the request must be made in a situation where it is socially acceptable and appropriate to make such a request (Searle, 1969:66–67). By examining the conditions that must be met for a request to be successful, Searle provides a framework for understanding how different types of speech acts are used in different contexts to achieve specific goals.

Searle's (1976) subsequent work, *A Taxonomy of Illocutionary Speech Acts,* is important because it provides a framework for analysing and understanding different types of speech acts and their intended effects. He expanded upon Austin's original categories of speech acts and identified five main categories of illocutionary acts (Searle, 1976:12–20):

1. **Assertives**: Speech acts intended to *commit the speaker* to the truth of a proposition, such as making a statement, asking a question, or making a prediction.

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2. **Directives**: Speech acts intended to get *the hearer to do something*, such as making a request, giving an order, or making a suggestion.

3. **Commissives**: Speech acts *that commit the speaker to some future action* or state of affairs, such as making a promise, guaranteeing something, or making a threat.

4. **Expressives**: Speech acts that *express a speaker's psychological state*, such as thanking, congratulating, apologizing, or cursing.

5. **Declaratives**: Speech acts that *bring about a new state of affair*s, such as pronouncing someone married, firing someone, or declaring someone guilty.

Searle's (1976:344–359) taxonomy is based on 12 criteria, of which the following three he considers the key ones: 1. The *illocutionary point* of an utterance is the speaker's intention when speaking. For example, the illocutionary point of an *assertive* utterance is to make an assertion, and the illocutionary point of a *directive* utterance is to get the hearer to do something (Searle, 1976:346). 2. The *direction of fit* of an utterance is the relationship between the propositional content of the utterance and the world. For example, *assertions* have a "word-to-world" direction of fit, meaning that the speaker intends to match their words (the propositional content of the utterance) with the way things are in the world. *Directives* have a "world-to-word" direction of fit, meaning that the speaker intends to bring about the state of affairs described in the propositional content of the utterance (his words) in the world (Searle, 1976:346). 3. The *expressed psychological* state of an utterance is the psychological attitude or state that the speaker intends to convey by uttering it (Searle, 1976:347).

2.2.3 Tambiah

Through his seminal works, Stanley Tambiah made significant contributions to a pragmatic approach to magic rituals in contemporary traditionalist cultures. In his initial essay, *The Magical Power of Words* (1968), Tambiah posited that the efficacy of words in magic is not solely attributable to superstition or belief, but rather, it arises from their ability to shape and manipulate reality through the use of language and symbols in ritual practices. He also explored various ways in which words are utilized in magic, encompassing the description of events, issuance of commands, the casting of spells, impartation of

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blessings or curses, creation of illusions, establishment of authority, evocation of emotions, and assertions about the nature of reality. Tambiah subsequently delved into the relationship between magic and religion, contending that while both are concerned with the manipulation of reality, they differ in their methods, with magic relying on words and rituals and religion relying on beliefs in supernatural forces. He concluded by emphasizing that the potency of words in magic is a concrete and potent force capable of creating and manipulating reality through language and action and that they can be harnessed to achieve a variety of goals, both virtuous and malevolent. Thus, rituals and their accompanying language are not merely symbolic or expressive but also performative, intended to bring about changes in the world through language and action.

In the next essay, *Form and Meaning of Magical Acts* (1973), Tambiah advances the argument that magical acts are not simply irrational or superstitious but rather are grounded in a sophisticated system of beliefs and understanding of the world. He delineates two categories of magical acts, verbal and non-verbal, and discusses the various ways in which they are performed, often in a ritualized manner and with the use of objects such as amulets, talismans, and potions. Tambiah also explores the underlying beliefs and understandings that inform magical acts, including beliefs in supernatural forces and the power of words and rituals to influence the world. He concludes by asserting that magical acts are complex and captivating phenomena that can be understood as a means of coping with the uncertainties and dangers of life and exerting control over the world.

Tambiah (1981) posits that ritual can be perceived as a form of rhetoric by examining the various ways in which language is used in magic. Tambiah commences by delineating the diverse methods by which rituals can be used to persuade, elucidating how they can foster social solidarity, establish social hierarchies, and maintain social order. He then explicates the nexus between rituals and language, asserting that rituals are a mode of communication that is predicated on the utilization of language and symbols. Moreover, he posits that rituals serve as a means of conveying meaning and imparting understanding of the world. Ultimately, Tambiah affirms the potency of rituals. In *Culture, Thought, and Social Action* (1985), Tambiah posits that rituals and other performative statements are integral to a comprehensive communication system encompassing verbal and non-

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verbal elements. He also emphasizes the importance of context in determining the significance and impact of performative utterances.

2.2.4 Lesses

Lesses (2001) provides a specific example of speech act analysis on a Jewish magical text. This text, although Jewish, was not written in Greek. She does not actually state which language it is in, but Hebrew and Aramaic were the norm for Hekhalot literature (Lesses, 2001: 185). The four surviving manuscript copies to which Lesses refers are from the 14th century C.E. onwards, with another fragmentary version from before the 9th century (the third to ninth century is estimated for the origins of most Hekhalot literature). Her methodology is influenced by Austin's theory, Searle's development of the theory, and, in the context of magic, by Tambiah. She begins with Austin's theory of performatives and later considers the speech event (locution and illocutionary force).

Lesses' (2001) application of Speech Act Theory to the *Adjuration of the Prince of the Presence* considers the various speech acts in the text. She identifies and analyses four primary types of speech acts relevant to the text: verdicatives, exercitives, commissives, and expositives (Lesses, 2001:192).[9] She classifies the verbs in the adjuration as either exercitives[10] because "they consist of the exercising of power" or commissives[11] because the reciter is committing himself to something. She also identifies two other classes of performative utterances: positive and negative imperatives. The first is direct orders to the angels to perform specific acts,[12] and the second is direct orders to the angels not to hurt the reciter (Lesses, 2001:200).[13] She concludes by stating that the locutionary phrases that contain the different verbs mentioned above strengthen the illocutionary force of

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[9] She prefers Austin's classification (Lesses, 2001:192). Her preference for Austin's terms explains how they relate specifically to magical or ritual speech acts.

[10] For example "I adjure," "I decree," and "I establish." These are usually in conjunction with "by the name…" (Lesses, 2001:199).

[11] He is committing himself to make theurgic use of the angel (Lesses, 2001:199).

[12] "Perform my request!, fulfil my plea," and "descend quickly!" (Lesses, 2001:200).

[13] "Do not injure me," "do not trouble me," "do not frighten me," "do not pervert my lips" and "do not change my decree" (Lesses, 2001:200).

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angelic and divine names.[14] She provides three main elements that make the adjuration work: the names of God and the angel, verbs with an illocutionary force that have the power to compel an angel to act in the desired way, and locutionary phrases that refer to the power of divine names. This joins the names and illocutionary verbs together to give the reciter the power to compel the angel (Lesses, 2001:205).[15] According to Lesses (2001:197), the human utterance of a divine name has divine power behind it, which adds to her discussion of words being uttered according to the accepted conventional procedure in Hekhalot literature by using divine names to assert authority[16] and effectively bring down the Prince of the Presence.

2.3 ILLOCUTIONARY FORCE AND PERLOCUTIONARY EFFECT

2.3.1 Ray 1973 and the "Performative Approach"

Expanding upon Austin's three levels of speech (locutionary, illocutionary, perlocutionary), the perlocutionary effect deals with the actual impact or response that an utterance generates. It focuses on how the listener interprets and reacts to the speaker's words. Transitioning towards the perlocutionary facet, the present section parallels the insights garnered from Ray's treatise, *Performative Utterances in African Rituals* (1973), an exploration that delves into the interplay characterizing ritualistic language, its ensuing effects, and the underpinning significations. Within this framework, the present analysis aligns itself with Ray's categorical differentiation between the "expressive" and "performative" paradigms in the domain of ritualistic language.

[14] Those understood and misunderstood. According to her, the two implied readers of the adjuration are human and angelic (Lesses, 2001:204).

[15] Lesses begins her analysis by using Austin's "performative hypothesis" which he later rejects for Speech Act Theory (locution, illocution, and perlocution) in *How to Do Things with Words* (1962). In her article she does the same as Austin by classifying the various performatives and then later taking into account the locution and illocution of the adjuration.

[16] In order for the reciter to have the correct authority to recite the adjuration he must isolate himself from other people, while sitting in a river, and reach a state of angelic purity (Lesses, 2001:198).

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- The "Expressive Approach" postulates that the potency of ritualistic utterances transcends their influence solely upon external entities, extending its reach to encompass the mental and emotional faculties of the participants. From this vantage point, rituals emerge as instruments tailored to reconfigure the psychological and emotional states of the involved participants.

- In contrast, the "Performative Approach" accords paramount significance to the pragmatic consequences and efficacious outcomes engendered by ritualistic language, contending that such utterances bear the potential to yield palpable transformations or tangible results.

Ray's work (1973) corroborates the "performative" aspect by contending that the operational significance of Trobriand spells resides in the authoritative individuals who utter them.[17] Ray underscores that the efficacy of ritual words is contingent not only upon the words themselves but also on the culturally ascribed authority vested in those who speak them, particularly authoritative figures like priests. He posits that the perceived potency of ritual speech finds its foundation in sociolinguistic realities, where authoritative figures' utterances are correlated with the likelihood of consequential occurrences. This perspective extends to the Dinka exorcism of spirits, where institutionalized authority emerges as pivotal to the efficacy of the speech act. Ray's concluding assertion emphasizes the importance of avoiding the immediate imposition of the observer's theoretical framework when grappling with the language of foreign ritual systems. Instead, he underscores the necessity of directing attention toward shared linguistic constructs as a means to advance comprehension of these intricate rituals.

2.3.2 Other Perspectives on the Effects of Ritual Language

Other approaches that deal with questions of performance in (spoken) ritual include:

McDermott's article, *Towards a Pragmatics of Mantra Recitation* (1975), offers an alternative perspective on perlocutionary effects associated with Indian mantras. McDermott

[17] See Tambiah (1969).

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explores the extensive spectrum of potential effects and consequences linked to mantra recitation, ranging from the attainment of god-like powers to reaching states of emptiness and transcendence. Mantra practice, a fundamental aspect of various religious and spiritual traditions, involves the repetitive utterance of sacred words or sounds and is believed to yield manifold outcomes. Mantra recitation can lead practitioners to a broad array of results, encompassing both intended and unintended consequences.

Gardner's article, *Performativity in Ritual: The Mianmin Case* (1983), examines performativity in rituals, distinguishing between elements that constitute effects and those that cause effects. He critiques Tambiah and Ahern's application of Austin's framework to ritual analysis, emphasizing the need to differentiate between constitutive procedures and causally effective elements in rituals. Gardner challenges the view of rituals as purely conventional, highlighting that they can be causally effective within participants' belief systems, even if not empirically observable.

Howe's article, *Risk, Ritual, and Performance* (2000), introduces the concept of risk, suggesting that rituals involve both inner motivations and external consequences. He challenges the conventional perspective that attributes the meaning of a ritual solely to inner intentions, proposing that rituals encompass both inner motivations and external consequences. Howe underscores the significance of recognizing the risks associated with rituals and how they shape the actions and intentions of participants. By shifting the focus to ritual effectiveness, he underscores the elements of success and failure, winners and losers within the ritual context. In his view, rituals do not always guarantee predetermined outcomes, and the concept of risk is crucial for understanding the unpredictable nature of certain rituals.

While exploring ritual language, linguists and anthropologists have widely acknowledged its specific perlocutionary effects or consequences.[18] Each approach contributes valuable insights to the study of ritual language. However, a holistic approach that encompasses both intended and unintended perlocutionary effects would likely prove more

[18] See also Hall (1999), Clark and Thomas (1982), Raudvere (2005), and Gorman (1999).

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comprehensive. In this discussion, I adopted a performative approach, which, although insightful, presents limitations by not fully considering the broader spectrum of effects associated with ritual language.

2.4 SUMMARY AND METHOD

In this comprehensive examination of foundational theories and applications in the realm of Speech Act Theory, the journey began with J.L. Austin's groundbreaking work *How to Do Things with Words* in Section 2.2.1. Austin introduced the concept of performative utterances, distinguishing locutionary, illocutionary, and perlocutionary acts, laying the groundwork for Speech Act Theory. Section 2.2.2 focused on John Searle's critical contributions, highlighting his taxonomy of speech acts and the distinction between illocutionary and perlocutionary acts, grounded in speech act rules. Moving to Section 2.2.3, Stanley Tambiah's pragmatic approach to magic rituals was explored, emphasizing the performative nature of language in magical practices and the belief systems underpinning these acts. Section 2.2.4 brought attention to Lesses' application of Speech Act Theory to Jewish magical texts, offering a nuanced analysis of speech acts in the *Adjuration of the Prince of the Presence*, providing a foundation for understanding verbal expressions in magical contexts.

Based on Lesses' framework, I will argue that the verbal utterances in *The Prayer of Jacob* fall within the category of exercitives and under the illocutionary speech acts of requesting, entreating, or commanding. When combined with the names of God, the power and authority of God, *voces magicae*, and the ritual action of saying the prayer seven times to the North and East, they have the potential to meet the felicity conditions of the illocutionary speech acts.

Section 2.3.1 presented Ray's performative approach to understanding the effects of ritual language, emphasizing that the power of ritual words is not only inherent in the words themselves but also in the cultural authority ascribed to the speaker. Section 2.3.2 explored diverse perspectives on the effects of rituals, including McDermott's examination of perlocutionary effects in Indian mantras, Gardner's critique of ritual analysis frameworks, and Howe's discussion of risk in rituals.

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In the upcoming chapters, I will apply Speech Act Theory to *The Prayer of Jacob* through the following steps:

1. **Contextual Analysis**: A Greek text of *The Prayer of Jacob* and my English translation are provided. Subsequently, a thorough analysis is conducted using theological exegetical theory to understand the ritual's literary representation. This approach will aid in exploring how linguistic elements contribute to the performative nature of the text.

2. **Categorization of Verbal Expressions**: Utilizing Austin and Searle's taxonomies, I will categorize verbal expressions as performatives/illocutionary speech acts (exercitives).

3. **Functional Analysis of Speech Acts**: Examining how verbal expressions operate as illocutionary speech acts of requesting, I will discuss the intention behind them and address associated felicity conditions, primarily focusing on authority and sincerity conditions.

4. **Exploration of Other Speech Acts**: This involves identifying and exploring additional speech acts (direct addresses and expressives) within the prayer to uncover their role in enhancing its effectiveness. This will involve addressing intention and felicity conditions, including authority and sincerity.

5. **Worldview Framework**: This entails providing a framework for understanding the worldview of "Jewish" magic texts in the *Greek Magical Papyri*. A comparative analysis with other *PGM* texts will contribute to a deeper comprehension of *The Prayer of Jacob.*

6. **Nuanced Discussion on Felicity Conditions**: This entails extending the discussion on authority and receptivity felicity conditions due to their nuanced nature and importance in the context of the prayer.

7. **Conclusion of Illocutionary Force**: A conclusion to the discussion on illocutionary force.

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8. **Perlocutionary Effect***:* Transitioning to the perlocutionary effect. Emphasis will be on what the petitioner should experience as a result of the prayer.

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CHAPTER 3: CONTEXT AND TEXTUAL ANALYSIS

3.1 INTRODUCTION

This chapter provides a textual and contextual analysis, using concepts from theological exegetical theory, such as those recommended by Gorman (2001). Because the text is only a literary representation of the ritual, the researcher needs to determine what intra-textual information is revealed by the text and what contextual information we have about other texts of this type. I also provide the Greek text of *The Prayer of Jacob* with my own English translation. The elements of exegetical analysis that are relevant to this text, which will help with the limited information about it, are the historical context (on which papyrus fragment it was found, where it was found, and dating), the literary context (the literary setting of 1st to 4th century C.E. magical texts written in Greek), and the form, structure, and movement (this includes a lexical and syntactic analysis). The analysis provides the information necessary to identify the relevant verbs and will later allow the investigator to identify them as illocutionary speech acts (see Chapter 4). To apply Speech Act Theory to *The Prayer of Jacob* correctly, it should be interpreted as accurately as possible, using the context gained through the exegetical analysis.

3.2 ANCIENT MAGICAL PRACTICES

3.2.1 Origins and Schools of Thought

Magic is a topic that has been a subject of inquiry within the field of Comparative Religion, with Tylor (1874, cited in Harari, 2005) being one of the first to attempt to provide some answers to the questions raised. Broadly speaking, as Harari (2005) explains, there are two schools of thought that have influenced scholarly theories regarding Jewish Magic since the 18th century. These schools may be characterized as "evolutionist" and "unified." Pioneers of the evolutionist school include Tylor (1874), Spencer (1897), and Frazer (1911), who outlined the development of religion from magic as a phenomenon (Harari, 2005:92).[19] This intellectualist approach views magic as the rational response of man to the reality of life, constituting a rational reflection on reality. The unified school,

[19] See Graf (1997:12-19) for more on the history of the study of ancient magic.

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on the other hand, does not distinguish between magic and religion. Wundt, in developing Frazer's (1911–1915) evolutionary method, divided human development into four stages, with magic being the most ancient. Freud, meanwhile, applied a psychoanalytical approach to magic (Harari, 2005:94). In this approach, magic is seen as an emotional human response to difficulties and fears that are aroused by humankind.

Graf (2002:93-104) explores ancient theories of magic, drawing parallels between pre-Augustinian perspectives and contemporary scholarly approaches within Comparative Religion, such as the dichotomy between evolutionist and unified schools. Plato's perspective, as outlined in the *Laws*, underscores magic as a form of psychological manipulation rooted in societal dynamics and human ignorance (Graf, 2002:97-100). Magical practices, according to Plato, exploit human fears and ignorance through ritual actions and symbols, aiming to sway or intimidate individuals. Similarly, Plotinus views magic primarily as a psychological phenomenon, exerting influence on human behaviour by manipulating emotions and triggering non-rational impulses (Graf, 2002:100-104).

What I find of particular interest is a functional approach to magic. As Harari notes, scholars have distinguished between magic and religion not based on phenomenological comparison but rather by examining their place and function in society (e.g., Smith, Durkheim,[20] Hubert, and Mauss, cited in Harari, 2005:97). Malinowski (1948) also advocated for a functionalist approach to magic, viewing it as having its own function and contribution to the life of the individual and society. He emphasized the functional importance of magic as an alternative means of action in situations where regular coping efforts have proven unsuccessful. Davila (1997:2) provides two approaches to defining magic: historical and functional. He summarises O'Keefe's (1982) historical definition of magic:

> A sacred institution related to religion but of an illicit or peripheral nature and is based on the relationship between practitioner and client, rather than a community relationship (Davila, 1997:1).

Davila (1997) has put forth the notion that the origins of magic can be traced back to the weak view of self which primitive humans held. This led to the development of magic as

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[20] See Durkheim (2014).

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a means of protection from fatal social pressures, granting the weak self a sense of control. However, he criticizes the historical approach for being non-falsifiable, lacking sufficient evidence for testing, and not necessarily increasing understanding of magical texts and traditions. Instead, Davila advocates for a functional approach that describes how magic texts function within their societal and historical contexts. He provides a functional definition of magic as "A list of things done by the magician and the context in which they are done" (Davila, 1997:2).

Graf (2002:93-95) delves into ancient texts by figures like Apuleius and Iamblichus, revealing that magic in antiquity often revolved around concepts such as speech acts and communication between humans and supernatural beings. He underscores the significance of intention and motivation in delineating magic (Graf, 2002:95). Through the works of theorists like Apuleius, Graf showcases how attention was placed on the underlying purposes driving magical practices, setting them apart from other forms of ritual or healing. These insights blur the conventional boundaries between magic and religion, emphasizing their intertwined nature. Building upon these ideas of a functional approach, my analysis of *The Prayer of Jacob* will utilize Speech Act Theory to explore the functional aspects of this magical text.

3.2.2 Greek Magical Papyri (PGM)

In the early 20th century, Karl Preisendanz led an international project to gather and edit all available Greek manuscripts that contained spells from Egypt. This resulted in two essential volumes called *Papyri Graecae Magicae* (*PGM I* and *II*), published in 1928 and 1931 by Verlag B. G. Teubner in Leipzig. A third volume was planned for 1941, which would have included more spells, reconstructed hymns, and thorough indices. However, this volume was never released due to the destruction of the print plates during an air raid on Leipzig on December 3–4, 1943. The third volume was eventually published as part of the re-edition of *Papyri Graecae Magicae* by Albert Henrichs in 1973–74, though without the indices (Dieleman, 2019:286–289).[21]

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[21] See Nock (1972:219–220). See also Betz (1985:xli-xlviii).

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Most of what follows in Section 3.4 relies heavily on the insights and discussions found in Dieleman (2019). According to Dieleman (2019), most magical papyri were primarily from the second century C.E. onwards and shared consistent language and ritual techniques. These spells invoke deities and demons using elaborate strings of epithets and magical words. They incorporate various resources such as drawings, characters, and geometric arrangements for power. The structure and terminology of these spells indicate a well-established Greco-Egyptian ritual genre. However, details about its origin are limited due to the scarcity of earlier documents. The oldest known document, *PGM* XL or *The Curse of Artemisia*, dates back to the late fourth-century BCE and blends Greek and Egyptian practices. *The Curse of Artemisia* illustrates how individuals facing personal crises, such as disputes or the need for divine intervention, turned to a combination of Greek and Egyptian religious practices for solutions. The crisis revolves around Artemisia's plea for divine intervention in a dispute involving the proper burial of her daughter. The text portrays Artemisia as facing a deadlock in her attempts to resolve the dispute through human means, prompting her to turn to the divine realm for justice. This suggests that personal crises may have motivated individuals to adopt and adapt new religious rituals as a means of coping or seeking resolution. Moreover, the political and religious changes in Egypt during the Hellenistic and Roman periods also contributed to the convergence of traditions in Greco-Egyptian private ritual. Egypt experienced successive waves of conquest and rule by foreign powers, including the Macedonian Greeks under Alexander the Great, the Ptolemaic dynasty, and later the Roman Empire. Each ruling power brought its own cultural and religious influences, leading to a dynamic and multifaceted religious landscape in Egypt. Under Ptolemaic rule, which began after the death of Alexander the Great, Egypt saw the establishment of a Greek ruling elite that coexisted with the native Egyptian population. The Ptolemies promoted a policy of syncretism, blending Greek and Egyptian religious traditions to maintain political stability and legitimacy. This policy fostered the exchange and integration of religious practices between Greek immigrants and native Egyptians, laying the groundwork for Greco-Egyptian private ritual. This illustrates the convergence of immigrant Greek society with Egyptian traditions during times of crisis.

Subsequent manuscripts, starting from the first-century BCE, consist of concise incantations and ritual instructions, lacking the complexity of later imperial handbooks. Early

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forms focus on specific purposes and lack elements, such as drawings and certain magical words. Also, deities are addressed with either Greek or Egyptian names (Dieleman, 2019: 316–318). According to Dieleman (2019:284–286), the term "Greco-Egyptian private ritual" refers to a set of ritual practices in late Ptolemaic and Roman Egypt. These practices aimed to seek assistance from the deities, demons, and the deceased in dealing with everyday challenges. The rituals encompassed a range of purposes, such as protection, healing, cursing, divination, and visions, and were conducted on a small scale, often in domestic spaces. The associated materials included papyri, silver, gold lamellae, semi-precious gems, and lead tablets. The rituals were cosmopolitan and syncretistic, blending Egyptian, Greek, and Jewish traditions due to the cultural diversity resulting from intermarriage, military service, and social interactions. The Roman period saw these rituals spreading beyond Egypt into Roman provinces.

These rituals relied on a unique verbal and visual language of ritual power (Dieleman, 2019:285–286). These techniques were rooted in Greek phonemics and Greek alphabetic writing. Magical words or *voces magicae* were considered authentic names of deities and demons, derived from divine epithets and set phrases, yet devoid of human language meaning. These words were used in various combinations or as fixed formulae. Graf's (1991:192-194) analysis of the *voces magicae* within ancient magical practices emphasizes their role as a display of superior knowledge and a means of establishing a special connection with the divine. These magical words, often celestial names or sacred epithets, were not commonly known and were considered secret, enhancing the prestige of the magician who could invoke them (Graf, 1991:192). Contrary to the notion of coercion, Graf argues that these names were used to demonstrate respect and understanding, serving as credentials that justified the magician's invocation and prayers. The gods were believed to enjoy being called by these names, and invoking them was thought to evoke joy and pleasure, enhancing the efficacy of magical rituals.

Greek vowels were also utilized as sounds of power. Alphabetic writing, along with geometric patterns and mystical symbols called *charaktēres*, were employed to capture and communicate with supernatural forces. The rituals were devised by scribes, emphasizing writing over speech. The formularies include translations and references to ancient texts, highlighting their scribal nature. The rituals involved various writing surfaces and inks,

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emphasizing the importance of writing tools and technologies.[22] Therefore, the Greco-Egyptian private ritual emerged from the scribal class (Dieleman, 2019:286).

3.2.3 The Language of the PGM and Hellenistic Jewish literature

The predominant language employed in the *PGM (Greek Magical Papyri)* is Koiné Greek. However, it is noteworthy that there are instances where various Egyptian linguistic forms, such as Demotic and Coptic, are also present. Additionally, traces of Aramaic and Hebrew linguistic elements are discernible within the text, as documented by Dieleman (2019:286–289).

The primary language of these papyri overlaps somewhat with that of Jewish literature from the 3rd and 2nd centuries BCE, which offers valuable examples of surviving written works in a vernacular form of the Greek language. The context of Jewish literature during the 3rd and 2nd centuries BCE offers valuable examples of surviving written works in a vernacular form of the Greek language. This reflects the Hellenization of the Jewish community, especially in Ptolemaic Egypt. This process of Hellenization necessitated the translation of their sacred scriptures into their native Greek tongue. According to legend, a translation project was assigned to a group of 72 scholars from Jerusalem, giving rise to what is known *as* the Septuagint or LXX (Horrocks, 2010:106).[23] It is essential to note that the Septuagint does not adhere to the linguistic characteristics of classical literary Attic Greek, nor does it embody the rhetorical features found in the works of authors like Thucydides (Horrocks, 2010:106–108). Initially, scholars attributed the linguistic disparities between the Septuagint and classical Greek literature to the influence of Hebraisms in Jewish literary traditions. While certain sections of the Septuagint, such as the book of Lamentations, exhibit a literal translation influenced by Hebraisms and other underlying linguistic elements, the Pentateuch (the first five books of the Hebrew Bible), on the other

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22 Kotansky (1991:110) discusses how the introduction of written language led to the development of more sophisticated amulets, with incantations inscribed directly onto them, marking a transition from oral to written magical practices.

23 While this is the usual explanation given, the actual composition of the LXX was more complex than this. It was completed over a few centuries. The origins of the legend of 72 translators are ascribed to the pseudepigraphic *Epistle of Aristeas* (Tov, 1988:161).

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hand, is composed in a contemporary Koiné Greek, providing insights into the prevailing language of that era. Furthermore, the grammatical structures observed in private papyrus documents and letters originating from Egypt are largely consistent with the linguistic characteristics of the Septuagint. Consequently, a substantial portion of the Septuagint reflects the Koiné Greek spoken during the 3rd and 2nd centuries BCE.

In addition to the Septuagint, the Apocrypha comprise a collection of Jewish writings preserved in the Greek language, dating from the 3rd to the 1st centuries BCE (Horrocks, 2010:106–108). Similarly, contemporary Koiné Greek is the linguistic medium employed in texts discovered in papyrus fragments, such as those found in the *Greek Magical Papyri*. Nock (1972:223) has noted that these texts are characterized by a clear and unadorned style of language, thus Koiné.

3.2.4 Bilingualism

As mentioned, the *Greek Magical Papyri (PGM)* formularies often present bilingual (or multilingual) features (Dieleman, 2019:307). Some manuscripts feature a combination of Greek and Egyptian recipes, and rituals assume a multilingual environment. An example of this linguistic mixing can be seen in the following request for favour and charm:

> "Every tongue and every language should listen to me, because I am *pertaō [mēch chach] mnēch sakmēph iaōoueē ōēō ōēō ieouōēiēiaēa iēōuoei.* Give [me graciously] whatever you want." (*PGM* XII.187–89, cited in Dieleman, 2019: 307)

Bilingualism can be categorized into "factual" and "imagined" bilingualism (Dieleman, 2019:307). Factual bilingualism involves actual code-switching, where foreign-language words are inserted, or there is an alternation between Greek and Egyptian in the same manuscript or recipe. This could have resulted from copying the source texts in both languages into new formularies. The instructions might be in one language (e.g., Demotic), whereas the incantation remains in another (e.g., Greek). This division is often maintained for specific functional reasons. For example, Demotic might be used for instructions and Greek for incantations (or vice versa). On the other hand, imagined bilingualism involves instances where the text claims to switch languages even if it does not truly do so (as in the example above). This may be motivated by the belief that the supreme deity transcends linguistic divisions and answers to different names in different languages or

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communities. This belief is illustrated in spells where various names from different languages are invoked to access divine power. Similarly, animal sounds and natural elements are utilized to supplicate the divine, revealing a broader range of discourse modes beyond human languages. The mixing of languages within formularies reflects the aspirations of those creating and using them to work within the traditions of both ancient Egypt and the Near East. It allows for a rich and complex interplay of linguistic and cultural influences, contributing to the diversity of perspectives and approaches present in the magical rituals (Dieleman, 2019:307–312).

Gordon (2012:161–163) discusses the use of the Greek language in Egyptian magical texts, which was a significant departure from the older traditional use of the Egyptian language for religious and magical purposes. He explores the reasons behind this shift to Greek and the strategies employed to maintain the authenticity and effectiveness of these magical practices. The strategies include the following:

1. The use of the Greek language: The primary innovation in these magical texts is the use of Greek. In contrast to historical Egyptian ritual texts, which predominantly used Egyptian languages for religious purposes, these texts are almost entirely in Greek. This shift is noteworthy because the Egyptian language was traditionally considered the most suitable medium for religious and magical texts.

2. Market considerations: Gordon (2012) suggests that the decision to use Greek may have been influenced by market dynamics. Selling protective phylacteries and other magical items in a language that Greek-speaking customers could understand likely made these products more accessible and marketable.

3. Translation and transposition: Gordon describes the process of translating or transposing magical materials into Greek as baffling. Historically, ritual texts in Egypt leaned heavily towards using the Egyptian language for religious purposes, based on the belief in its unique efficacy. The shift to Greek raises questions about the reasons behind this change. Why would priests or practitioners, especially those on the fringes of temple circles, invest the effort to translate or transpose entire magical formularies into Greek, especially when these texts were likely intended for experts rather than laypeople? This 'bafflement' deepens when we consider the prevailing notion, as suggested by R.K.

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Ritner, that magical practices in Egypt remained largely unchanged since Late Dynastic times. If this idea holds true, the abundance of Greek magical texts alongside the scarcity of Demotic material challenges the concept of continuity in magical traditions.

4. Bilingual entrepreneurs: Gordon (2012) speculates that the demand from Hellenized segments of the population for "applied" or "activated" texts created an opportunity for bilingual entrepreneurs, irrespective of their religious status, to supply these texts. Divination sessions with Greek-speaking clients would require divinatory texts in Greek.

5. The cost of the language shift: While using Greek had practical advantages, such as reaching a wider audience, it came at a cost. The Greek language lacked the religious significance and merit of the Egyptian language. Therefore, there was a need to find new ways to reaffirm the Egyptian authenticity of these magical recipes in their new linguistic format.

3.2.5 Origins and Ancient Pedigree

The Greco-Egyptian magical formularies, despite their recent origins and innovative nature, when they became abundantly attested in the 2nd century C.E., often claim ancient pedigrees to lend them an aura of authenticity and authority (Dieleman, 2019:312–316). These claims centre around the origin of the text, the authenticity of its message, proof of its efficacy, and a guarantee of secrecy. These imagined authoritative traditions provide insights into the social and cultural frameworks within which practitioners operated, shedding light on their sense of group identity and self-definition. Regarding the origin of the texts, some recipes claim to be divinely inspired or attributed to renowned figures, often Egyptian deities. These attributions lend a sense of legitimacy to rituals, suggesting that they have been tested and approved by divine beings or ancient authorities. These claims are often woven into formularies to emphasize their ancient and esteemed origins.

Claims of authenticity are also presented through fictional letters exchanged between ritualists and patrons or colleagues, creating an illusion that the reader is gaining access to the knowledge of revered magicians and past figures (Dieleman, 2019:313). These letters often present rituals as if they were practices passed down through generations, linking contemporary practitioners with ancient traditions. Additionally, formularies sometimes

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introduce themselves as translations of ancient Egyptian texts, further solidifying their credibility by referencing historical practices and insinuating the existence of an ancient magical tradition (Dieleman, 2019:314). This motif serves to anchor the formularies in a long-standing mystical heritage. Proofs of efficacy are interwoven into the formularies as well, using phrases like "tested" or "nothing greater has been seen" (Dieleman, 2019:315). These endorsements aim to convince the reader of the rituals' potency and success. In some cases, formularies include anecdotes of miraculous feats or experiences that happened to historical or legendary figures, further validating their efficacy (Dieleman, 2019:315). Secrecy also plays a significant role in the formularies, as warnings to keep the content and practice secret are pervasive (Dieleman, 2019:315–316). This not only adds an air of mystery but also serves to establish a sense of community among practitioners who share this hidden knowledge. Interestingly, there are differences in the self-definition portrayed by Greek and Demotic recipes (Dieleman, 2019:315). Greek recipes often articulate a sense of self that aligns with an imagined lineage of renowned figures encompassing various cultures and traditions. Demotic recipes, however, tend to avoid references to international authors or foreign ritual experts and focus more on the efficacy of the practices themselves. Overall, the use of these mystical and traditional motifs within formularies reflects a desire by practitioners to establish their practices within an ancient and revered tradition, thus enhancing their legitimacy and perceived effectiveness.

Radcliffe (2020:32–37) discusses various strategies used to authorize the spells and rituals found in the *Greek Magical Papyri*, shedding light on how these ancient texts presented their claims of authority and efficacy. These strategies include:

1. Temple traditions: Some texts in the Greek Magical Papyri make references to temple traditions, suggesting that the spells and rituals have their origins in Egyptian temples. However, these references often seem more like rhetorical strategies to appeal to the authority of Egyptian temple priests rather than an accurate portrayal of temple practices. The content of these spells often aligns more with Greek literary traditions and lacks strong ties with Egyptian temple rituals.

2. Celebrity endorsements: Another strategy involves attributing spells to famous figures, both Egyptian and non-Egyptian, such as Pachrates, Manetho, Ostanes, and

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Solomon. These endorsements aim to validate spells by associating them with renowned individuals. However, the authority in these cases does not come from the temple institution but rather from the perceived efficacy of the spells themselves.

3. Extraordinary efficacy: The most common strategy used to boost the authority of spells is to claim extraordinary efficacy. Spells frequently asserted that they have been tested and found to work successfully. Some emphasize the marvellous and amazing effects of spells, while others declare that no other spell is greater. This emphasis on proven effectiveness suggests that the primary focus is on the spell's practical results rather than on its temple or celebrity associations.

These authorizing strategies point to a competitive context in which these texts were created and used. As demonstrated through testing and claims of unmatched power, the efficacy of spells appears to be the key factor in establishing authority and attracting clients.

Gordon (2012:163–172) mentions three types of strategies used for memorialization in the magical papyri:

1. Referring back to the temple: Some strategies involve making references to the institution of the temple, which is likely to invoke the authority and authenticity associated with temples.

2. Reproducing older magical modes: Attempts were made to reproduce older magical modes in new forms, even though the practices themselves may have remained largely constant.

3. Reverse translation: Strategies involving "reverse" translation (Greek into Egyptian) may have been employed to reconnect with the Egyptian roots of the magical practices, reaffirming their "true" identity.

3.2.6 Classifications of Ritual Formularies

Dieleman (2019:296–304) discusses the formularies, which are compilations of various recipes in ancient magical practices. These formularies focus on four main categories: knowledge, control over others, protection, and healing. Most recipes can be classified into one of these categories: Dieleman also reflects on the challenges of understanding

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and categorizing these complex and multifaceted magical texts by stating that the true origins and intended functions of these spells remain a subject of debate among scholars. Here is a breakdown of the subcategories within each of these four categories (Dieleman, 2019:296–304).

Knowledge:

1. **Acquiring esoteric knowledge (divination)**: This includes various divinatory practices, such as interpreting signs, producing encounters with deities or ghosts, inducing a medium into a trance, and seeking answers from deities.

2. **Acquiring foreknowledge and memory**: Spells to gain foreknowledge of future events and remembering divine consultations or dream visions.

3. **Identifying a thief**: Specialized spells to determine if someone is guilty of theft through ordeals.

4. **Seeking community with the divine**: Spells focused on establishing a close connection between the ritualist and the supreme deity.

Control:

1. **Acquiring control over other persons**: Includes a wide range of spells aimed at influencing and controlling people, such as binding spells, attraction spells, and curses.

2. **Acquiring charisma and admiration from others for self-enhancement**: Rituals to enhance one's perception in the eyes of others by bestowing positive virtues.

3. **Enhancing male potency and female libido**: Aphrodisiac spells to address impotence in men or reluctance to engage in sex in women.

4. **Acquiring a supernatural assistant**: Spells to secure the assistance of supernatural beings to fulfil various tasks.

5. **Escaping from confinement and escaping notice**: Spells for escaping confinement, opening closed doors, and becoming invisible.

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Protection:

1. **Protection against all sorts of danger and misfortune**: Rites to create magically charged objects (amulets) for personal protection.

Healing:

1. **Healing physical ailments**: Recipes addressing physical ailments such as fever, headaches, and eye diseases. Some involve placing inscribed amulets on affected body parts.[24]

Miscellaneous:

1. ***Paignia* or table gimmicks**: A collection of conjuring tricks and spells for social settings, including facilitating excessive drinking and sexual activities.

2. **Reference**: Sections that provide encyclopaedic knowledge related to performing rituals, including information on suitable and unsuitable days, plant selection, and explanations of pharmacological terminology.

The Prayer of Jacob belongs to the category of Acquiring Esoteric Knowledge and Seeking Community with the Divine. *The Prayer of Jacob* includes the divinatory practice of requesting answers from God through a direct encounter with him instead of resolving practical matters. An encounter with God is produced through the ritual action of prayer. The one saying the prayer seeks to be filled with wisdom, power, and good things, and to be turned into an immortal earthly angel. In addition, *The Prayer of Jacob* focuses on establishing a close connection between the ritualist and God. The repeated invocations and addresses to God with his secret names are similar to *The Prayer of Thanksgiving*

[24] Kotansky's (1991:107-122) chapter, on incantations and prayers inscribed on Greek amulets, emphasizes that the practice of employing amulets to counteract diseases and daemonic influences was widespread from early times, alongside other traditional remedies sought by individuals afflicted with ailments. Amulets were used for various purposes, including curing medical complaints and averting calamities or plagues.

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(*PGM* III.494–611), in which the ritualist addresses the sun god with his secret names and requests a blessing.

3.3 THE PRAYER OF JACOB (*PGM* 22b)

3.3.1 Background

The Prayer of Jacob is included in Preisendanz and Henrich's *Papyri Graecae Magicae*. Papyrus XXIIb, on which the only extant copy of this prayer is found, is dated to the fourth century C.E.[25] from Egypt. Van der Horst and Newman (2008:217) suggest, however, that it contains "cosmological and angelological perspectives" found in earlier Jewish texts. The *voces* are not unique to Jewish texts, but the 1st century is when they became widespread, so an earlier date than this is unlikely. Charlesworth (1983:716) suggests that it shows many similarities with 2nd-century C.E texts. Although it claims to be a Jewish prayer from the Jewish patriarch Jacob, it is also categorized as a magical incantation belonging to the genre of magical texts because of its form and contents. Being published with the *Old Testament Pseudepigrapha* implies that it possesses attributes such as themes and language derived from the Hebrew Bible, Hellenistic Jewish literature, Ancient Jewish prayers, and other Jewish magical texts (Reif and Egger-Wenzel, 2015:609).

Van der Horst and Newman (2008:219–220), in their commentary on the text, discuss *The Prayer of Jacob* and its relation to the concept of "magic" in ancient religious practices. They acknowledge a continuum between what is often labelled as "magic" in ancient texts, including Graeco-Roman and Jewish-Christian prayers. These practices aimed to communicate with powerful spiritual forces for immediate change in human lives. The authors note that Jewish magic is characterized by a reverence for mysterious Hebrew phrases and a belief in the power of divine names and angels. *The Prayer of Jacob* contains elements of these but differs in two significant ways. First, it addresses the God of Israel rather than intermediary angelic figures or Graeco-Roman gods. Second, unlike

[25] According to Van der Horst and Newman (2008:217), *The Prayer of Jacob* belongs to a collection that originates from the fourth century C.E. Charlesworth (1983:715) states that the prayer is extant in a fourth-century papyrus but its composition predates the fourth century.

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Greek magical prayers, there is no mention of accompanying sacrifices in *The Prayer of Jacob*. They further highlight the importance of including *The Prayer of Jacob* in their book on Early Jewish Prayers, as it represents a popular prayer practice with magical aspects alongside more institutionalized and public forms of prayer. They emphasize the limitations of modern scholars in understanding ancient religious practices due to the scarcity of sources[26] and the categorization of texts into artificial categories like "magical texts," "pseudepigrapha," and "Bible." (The examination of the text's "Jewish" status will be delved into more extensively in Chapter 5).

> Thus much pertinent information about religious culture in antiquity is forever effaced for us, but the prevalence of magic as a form of private individual religion throughout the Mediterranean allows us a window into more popular forms of religious practise (Van der Horst and Newman, 2008:221).

Van der Horst and Newman (2008:221) suggest that the papyri on which this prayer is found were the property of a "professional ritual expert" (*magos*) who probably had a collection of other spells and incantations. The only hint of the ritual context of the prayer is at the end, where it commands the reciter to pray seven times while facing north and east. In addition, it is generally assumed that the author of the prayer was from the nation of Israel. The author is considered by many scholars to be a Jew since he refers to the speaker of the prayer as being from the "race of Israel" and prays to the "God of the Hebrews".

The mention of Jacob's name has been explained in two ways: his name is either a representation of the whole nation of Israel and/or Jacob is understood to be an angelic figure (Van der Horst & Newman, 2008:223–224). The first derives from Jacob's change of name by God to "Israel," recounted in Genesis 32:28 and 35:10, as well as Jacob being the father of the twelve ancestors of Israel's tribes with parallels in other Jewish literature, including scripture. The second "derives from post-exilic interpretive traditions related to

[26] "Official state cults overshadow other private, folk, or more covert religious practises" (Van der Horst and Newman, 2008:221).

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Genesis 28 and 32" and other Jewish texts, like Philo's (*Conf*. XXVIII, 146; *Sac*. XVIII, 7), which argue that the patriarch Jacob became an angelic figure after his death (Van der Horst & Newman, 2008:224).

In this prayer, the reciter summons God and requests wisdom and deification. Scholars still question whether it should be considered "Jewish" or "Pagan." Charlesworth (1983:718) states that *The Prayer of Jacob* should not be considered gnostic or as an ordinary magical charm but should be added to pseudepigraphical texts—because it is Jewish, it is related to other pseudepigraphical texts (e.g., The Prayer of Joseph), and probably dates from the same historical period as other Pseudepigrapha. However, in his unpublished lecture on the text, Davila (1997) questions Charlesworth's assertion that it is definitely Jewish and suggests that the reference to the "race of Israel" is "magical window dressing on which we probably shouldn't place much weight." He claims that it is difficult to definitively assign the prayer to a Jewish, pagan, or possibly even a Christian background. Other materials on the same papyrus are mostly generic, although there is a reference to "Osiris-Michael" (Davila, 1997). This question will be examined in detail in Chapter 5 by considering the context and comparisons with other similar texts. For now, I will keep the possibility of ambiguity regarding its cultural origin open.

3.3.2 Text and Translation

The symbols within the Greek text serve to denote editorial or conjectural additions to the original text. When enclosed in brackets, ellipses signify the approximate count of letters that have been lost or deleted due to damage or gaps in the papyrus. When placed outside brackets, they represent letters that are mutilated or illegible. Additionally, numbers within brackets indicate larger quantities of missing letters. [27]

There are four existing English translations I am aware of: Goodenough (1953:203), Charlesworth (1983), Aune (in Betz, 1985), and Van der Horst and Newman (2008). In my translation of the *Prayer of Jacob*, I have aimed at a literal translation, but where

[27] (http://stephanus.tlg.uci.edu/encoding.php).

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necessary, an idiomatic or alternate interpretation is provided.[28] I also transliterate both Charlesworth's insignificant words and *voces magicae*[29] in italics. I have added under-score marks to indicate the missing letters, with one line for each potential character. Because of the nature of my predominantly literal translation, I have not followed the divisions Preisendanz and Henrichs or Charlesworth recommend, as this would "reduce the attractiveness of an idiomatic translation" (Charlesworth, 1983:718).

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[28] A preliminary version of this translation was published as Khumalo (2022:151–156).

[29] These are words not immediately recognizable as belonging to any known language and are commonly associated with curse tablets. Propositions are made that such words were intended to represent the language that demons or gods can understand (Van der Horst & Newman, 2008:217).

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1. Προσευχὴ Ἰακώβ

   Prayer of Jacob

2. ‘πάτερ πατριά[ρχ]ων, πατὴρ ὅλω[ν, πατὴ]ρ δυνάμε[ων τοῦ κό]σμ[ου], κτ[ί]σ̣τ̣[α παν]τὸ[ς ...,]

   Father of the Patriarchs, Father of all, Father of powers of the cosmos, creator of all_ _ _ _,

3. κτίστα τῶν ἀγγέλων καὶ ἀρχαγγ[έ]λ[ων], ὁ κ[τ]ίστης ὀνομ[άτων] σ̣ω̣[τηρικῶν,]

   creator of the angels and the archangels, the creator of saving names.

4. καλῶ σε, πατέρα τῶν ὅλων δυνάμε[ω]ν, πατέρα τοῦ [ἅπα]ντος [κό]σ̣[μ]ου [καὶ τῆς]

   I invoke you, Father of all powers, Father of the cosmos, and of

5. ὅλης γενέσεως καὶ οἰκουμένης καὶ ἀοικήτο[υ, ᾧ ὑπ]εστα]λ[μέν]ο[ι οἱ] χ[ερουβίν, ὃς]

   all created existence, both inhabited and uninhabited. From whom the cherubim shrink back,[30]

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[30] Charlesworth (1983:720), following Goodenough (1953: 203-204), translates it as “to whom the cherubim are subjected” but gives “those shrinking back/holding in awe” as an alternate translation. ὑπεσταλμένοι can be interpreted either in a passive sense, meaning “by/to whom the cherubim are subjected,” or in a middle sense, meaning “from whom the cherubim shrink back.” The passive interpretation is supported by the dative case, which aligns with passive constructions in Greek. However, the middle voice is more commonly used in the New Testament, suggesting that the verb may

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6. ἐχαρίσατο [Ἀβρ]αὰμ ἐν τῷ [δοῦναι τὴν] βασιλ[είαν αὐτῷ [16]·

   who showed favour to Abraham by giving the kingdom to him _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ _.

7. ἐπάκου[σό]ν μοι, ὁ θεὸς τ[ῶν δ]υνάμεων, ὁ θ[εὸς ἀγγ]έλων κ[αὶ ἀ]ρ[χα]γγέλων, βα[σιλεύς ...]

   Hear me, God of the powers, God of angels and archangels, king _ _ _

8. λ̣ελεαχ' ....αρωαχ· του..αχ' αβολ[.]ω......[υρ]αμ' του....βοαχ κα [10]

   Leleach _ _ _ _ arōach; _ (tou) _ _ ach abol _ ō _ _ _ _ _ _ uram' (tou)[31] _ _ _ _ *boach _ ka* _ _ _ _ _ _ _ _ _ _ _

9. θ[.]ρ·α [7] χαχ· μαριρο[κ...] υραμ' [9].ι̣θθ [7] σεσ̣οικ....

   th _ r; a _ _ _ _ _ _ _ _ chach; marirok _ _ _ uram' _ _ _ _ _ _ _ _ _ _ iththe _ _ _ _ _ _ _ _ sesoik _ _ _ _

10. ὁ κ[α]θ[ήμενος] ἐπὶ ὄρους ἱ[εροῦ Σ]ιναΐου [9] ι[.]βο [6] αθεμ̣ [10]

    The one seated on the holy mountain Sinai _ _ _ _ _ _ _ _ _ _ *i _ bo _ _ _ _ _ _ _ athem*, _ _ _ _ _ _ _ _ _ _ _

11. [ὁ] καθήμενος ἐπὶ τῆς θα[λάσσ]ης [.]εα' ...βλ [6] δ̣[.]κ [8] ε[.]θης [9]

    the one seated on the sea. *Ea _ _ _ bl _ _ _ _ _ _ d _ k _ _ _ _ _ _ _ _ e _ thēs* _ _ _ _ _ _ _ _ _ _

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become deponent, where it retains a middle form but has an active meaning. Despite the grammatical inclination towards the passive due to the dative case, the prevalent middle usage in the New Testament provides a strong argument for the middle interpretation.

[31] Charlesworth omits this as an "insignificant" Greek word.

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12. π̣αραχθη[.]. ὁ καθήμενο[ς ἐπὶ] τῶν δ[ρα]κοντ[είων] θεῶν, ὁ [θεὸς ὁ καθήμε]ṿ[ο]ς [ἐπὶ τοῦ]

    (*parachthē _).*[32] The one seated above the serpentine gods,[33] God seated above

13. [Ἡ]λίου Ἰάω, ὁ καθήμε[νος ἐπὶ.....] τα[.]ω[.]ι...χ, ὁ [καθήμ]εν[ος ἐ]πὶ το[ῦ..]θε[....]

    Helios, *Iaō,*[34] the one seated above *ta _ ō _ i _ _ _ ch*, the one seated above *tou_ _the _ _ _ _*

14. ..μα̣..σι Ἀβρ̣ιήλ· Λουήλ· [.....]μ[.. τ]ὸν̣ [κ]οιτῶνα χε[ρο]υ[β]ὶ[ν ....]χιρε̣...ο̣ζ [7].ι[.]

    _ _ *ma* _ _ *si* _ *Abriēl*; *Louēl,* _ _ _ _ _ *m* _ _ the bedroom of the cherubim _ _ _ _ *chire* _ _ _ *oz* _ _ _ _ _ _ _*. i* _

15. ε[ἰ]ς τοὺς αἰῶνας τῶν αἰώ[νω]ν θεὸς Ἀβαώθ, Ἀβραθιαώθ, [Σα]βα[ώθ, Ἀ]δωνάι, ἀστρα.....ε̣

    forever and ever. God Abaōth,[35] Abrathiōth,[36] Sabaōth, Adōnai *astra* _ _ _ _ _ *e*[37]

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[32] Charlesworth omits this as indecipherable, but it looks like a Greek word. Maybe π̣αραχθη… meaning “moved along.”

[33] δράκων can refer to a general snake, a mythological dragon (often depicted with wings and fire-breathing), or a sea-serpent/monster, such as the Leviathan in the Septuagint translation of Job. In the Septuagint and the New Testament, whether δράκων is translated as "snake" or "dragon" often depends on the translator's interpretation, leading to inconsistency.

[34] According to Van der Horst and Newman (2008:240) this may refer to the Hebrew name of God, YHWH. They state that this bi-syllabic transcription was commonly used in the *Greek Magical Papyri*, amulets, and tablets often followed by Sabaōth or Adōnai.

[35] Abaōth appears alongside Sabaōth in the *PGM*. This might be a haplographic mistake. Abaōth could have arisen from a scribe's error in copying the original text, misreading or mishearing Sabaōth and omitting the second Σ after the Σ at the end of ΘΕΟΣ. Thus indicating a possible transcription error (Aune, 1985:261).

[36] May reflect the Hebrew ‘arba’ meaning ‘four’ suggesting the tetragrammaton (Van der Horst & Newman, 2008:241).

[37] The word is incomplete. Maybe the missing word is a form of ἀστραπηβολέω (LSJ s.v. ‘ἀστρᾰαπηβολέω’).

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16. [κ]αὶ βριλεων̣αι [Ἀ]δ̣ο̣ν̣ά̣ι̣, χ̣α̣...αώθ, ὁ κ[ύρ]ιος τῶν ὅλων· ἐπικαλοῦμαί σε, ἐ[πὶ χ]άσ̣[ματος δόντα]

and *brileōnai* Adōnai, *cha* _ _ _ *aōth*, the Lord of all. I summon you, giving power over

17. δύναμιν <τοῖς> ἄνω καὶ τοῖς κάτω καὶ τοῖς ὑποκάτω τῆς γῆς· ἐπάκουσον τῷ [ἔχο]ντι [τὴν]

the chasm to those above, and below, and under the earth. Hear the one who possesses this

18. εὐχήν, ὁ κύριος θεὸς τῶν Ἑβραίων, Ἐπ̣α[γ]αήλ αλαμν, οὗ [ἡ̣] ἀ̣έ̣ν̣α̣ο̣ς δύναμις, [Ἐλω]ήλ,

prayer. The Lord God of the Hebrews, *Epagaēl* _ *alamn,* of whom is the ever-flowing power, *Elōēl*,

19. Σουήλ· διόρθωσον τὸν ἔχοντα [τὴ]ν εὐχὴν [ἐ]κ τοῦ γένου[ς] Ἰσραὴλ [κ]αὶ τῶν

Souēl. Make straight[38] the one having the prayer from the tribe of Israel and of those

20. χαριζομένων ὑπό σου, θεὲ θεῶν, ὁ ἔχων τὸ κρυπτὸν ὄνομα Σαβαώθ,

who are favoured by you, God of gods. The one who has the secret name Sabaōth,

21. [.]ι..χ· θεὸς θεῶν, ἀμήν, ἀμήν, [ὁ] χιόνα γεννῶν, ἐπὶ ἀστέρων ὑπ[ὲ]ρ αἰώνων κ(αὶ) ἀεὶ διοδεύ[ω]ν [κ(αὶ) ποιῶν] τοὺς

_ *i* _ _ *ch,* God of gods; amen, amen. The one who brings forth the snow,[39] and who is over the stars above eternity and who is always travelling through and making the

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[38] Charlesworth (1983:722) states that διόρθωσον, which means to make quite straight, set right, or amend, has a medical or therapeutic meaning. Van der Horst and Newman (2008:243) translate it as "maintain the one who possesses this prayer". They further state that the request points to God's election of Israel. In the context of the prayer, the request implies that the petitioner's ability to potentially undergo angelic transformation is granted due to their inherited genealogical status.

[39] Aune (1985:261) translates it as "The one who produces the snow." Van der Horst and Newman (2008:243) "sits over the snow."

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22. ἀπλανεῖς καὶ πλανωμένους ἀ[στ]έρας διώκειν τὰ πάντα τῇ σῇ δημι-
    wandering stars and fixed planets pursue all things by your creative power.

23. ουργίᾳ· πλήρωσόν με σοφίας, δυνάμωσ[ό]ν με, δέσποτα, μέστωσόν μου
    Fill me with wisdom, put power into me, Master; Fill my

24. [τὴν] καρδίαν ἀγαθῶν, δέσποτα, ὡς ἄγγελον ἐπ[ίγ]ειον, ὡς ἀθάνατον
    heart with good things, Master; like[40] an angel[41] on the earth, as one becoming immortal,

25. [γε]νάμενον, ὡς τὸ δῶρον τὸ ἀπὸ [σο]ῦ δεξάμε[νον, ἀ]μήν, ἀμήν'.
    as one having received the gift given by you, amen, amen.

26. [λ]έγε ἑπτάκις πρὸς ἄρκ[τον] καὶ ἀ[πη]λιώτην [τὴν προ]σε[υ]χ[ὴ]ν τ[οῦ] Ἰακώβ.
    Say[42] the prayer of Jacob seven times to the North and East.

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40 May be understood in a causal or consecutive sense ("because, after having done…"), the need for wisdom is related to the status of being an angel (Van der Horst & Newman, 2008:244). According to Charlesworth (1983:723), the ὡς in line 24 should be translated as as "having become an earthly angel" due to the following 'dramatic' aorists "having become immortal" and "having received the gift." He supports this interpretation by noting that various Jewish writings illustrate the concept of a righteous person on earth transforming into an angel and seeking wisdom and power.

41 Or "terrestrial angel." Angels on earth are understood to be divine messengers (Van der Horst & Newman, 2008:245).

42 Aune (1985:261) translates this as "pronounce."

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3.3.3 Form, Structure, and Movement

The Prayer of Jacob, as discussed, is in the form of ancient Jewish and Greek prayers or rituals. The Greco-Egyptian private rituals published in the *PGM* vary extensively and do not follow one structural form (Dieleman, 2019:283–284, 316–320). Therefore, I will examine the structure of prayers more specifically. Graf's (1991:188-197) chapter about ancient Greek prayers in the *Greek Magical Papyri* challenges the conventional distinction between magic and religion. He argues that prayers found in the *PGM* exhibit structural similarities with traditional religious prayers (Graf, 1991:190). Graf's analysis suggests that the distinction between magical and religious prayers is less clear-cut than previously thought. While magical prayers in the *PGM* may incorporate unique elements like *voces magicae* (magical words) and *materia magica* (magical materials), their fundamental structure and function resemble religious prayers.[43] He argues that these prayers typically follow a tripartite structure: an *invocation* to capture the deity's attention, a *narrative* establishing the petitioner's credibility, and a specific *request* or *wish* addressed to the deity (Graf, 1991:189).

Justus (1993) describes the structure of ancient prayers, from Indo-European to Jewish prayers written in Greek. The proposed structure consists of invocation, basis, and request. He continues to note that early studies on prayer concluded that the elements listed above make up the minimal elements of ancient prayer (Justus, 1993:273). According to Justus (1993:273) all Indo-European prayers, from those of the second millennium B.C. by the Hittites of Ancient Anatolia to more recent prayers such as *The Lord's Prayer* in the New Testament have included within them an invocation (the act of invoking or calling upon a deity, spirit, angel, etc.), a basis (the authority and power of the deity are invoked), and a request verb (a petition). In addition, Shalom (1989:17) notes that the building blocks of Jewish prayers are praise, petitions, and thanksgiving. Houghton

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[43] Kotansky (1991:121-122) states that some amulets contain prayers that seem embedded in magical contexts, addressing both earthly concerns and potential afterlife scenarios. The use of specific formulas and divine names on amulets reflects normative religious sentiments, challenging the strict dichotomy between "magic" and "religion" often assumed by scholars.

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(2004:3) comments on the prayers located within the *Apocryphal Acts* (dated to the second to third century C.E.) by reiterating the structure mentioned above: *inuocatio* (invocation), *pars epica* (narration), and *preces* (request).

Houghton (2004) states that requests in ancient Jewish prayers usually come last after the preliminaries and are occasionally brought forward to signify importance. He emphasizes that all requests are aorist imperatives,[44] with a few exceptions (Houghton, 2004:3). Houghton (2004:6) mentions that requests can either occur in an "initial position," or they can be displaced by a variety of particles, which is indicative of a Hellenistic style of writing.[45] Klinghardt (1999) investigated the modes of public prayer, particularly the use of fixed formularies. He emphasizes that there is no phenomenological difference between pagan and Jewish-Christian prayers. They followed the same model: public prayers were recited in wording prescribed to the person praying, and the appropriateness and efficacy of the prayer depended on its correct recitation.

Charlesworth (1983:715) argues that "*The Prayer of Jacob* contains eight internal divisions, consisting of four invocations, three petitions, and one injunction."

Invocations:

- The first invocation calls upon the "Father of the Patriarchs" who is identified as the Creator.
- The second invocation follows a partly chiastic structure, moving from invoking the Father of the Patriarchs to the Creator of all.
- The third invocation summons God as the King who reigns over various aspects of creation.
- The last invocation emphasizes God's role as the source of power for all.

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44 This is very interesting given that the only present imperative in *The Prayer of Jacob* is "outside" the prayer in the last instruction to say it seven times.

45 He states that the delayed imperative is a result of Hebrew influence.

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Petitions:

- The first petition asks God to hear the prayer.
- The second petition asks God to make him righteous.
- The third petition mentions the secret name of God and requests wisdom.

Injunction: The prayer concludes with an injunction.

For the sake of discussion, I argue that *The Prayer of Jacob* can be divided into four parts. The divisions correspond with Charlesworth's framework encompassing invocations, petitions, and an injunction, as well as the elements of invocation, basis, and request. This framework is rooted in the structural conventions observed in ancient Jewish and Greek prayers, as previously discussed. These divisions are delineated not only by structural principles but also by identifiable thematic and content transitions within the passage. The divisions are as follows.

Part 1

Title – (Line 1)

Invocation and Praise – The invocation of God (Lines 2–6)

Request – Request for God to hear the one praying (Line 7)

Basis – God who has power over all (Lines 10–16)

Part 2

Invocation – The summoning of God (Line 16)

Request – Request for God to hear the one praying (Line 17)

Basis – God gives power to those above, below, and under the earth (Lines 16–17)

Part 3

Request – Make straight the one who makes the prayer (Line 19)

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Basis – God the creator (Lines 21–22)

Part 4

Request – Wisdom, Power, and Good things (Lines 23–24)

Line 26, "Say the prayer of Jacob seven times to the North and East," is an instruction to the petitioner and is not part of the prayer itself—it should be separated from the prayer. The "recipient" of this imperative is the one saying the prayer on behalf of the petitioner, whereas all other imperatives are directed towards God. This is the only situational clue of the ritual event found in the prayer.

3.3.4 Detailed Analysis

The invocation begins with a vocative address to the Father, πάτερ, which differs from the two consecutive addresses to the Father in the nominative masculine singular πατὴρ (li. 2). The first indicates to whom the prayer is addressed: the *father* of the *patriarchs* πατριάρχων (in the genitive plural, li. 2). Van der Horst and Newman (2008:233) point out that a more common address in the LXX is "God of our fathers (or ancestors)" (ὁ θεὸς τῶν πατέρων ἡμῶν). πάτερ is probably a reference to the God of the Jewish patriarch Jacob, from whom the people of Israel were born.[46] This would be identified with the God of the Hebrews, YHWH, who is the father of the nation of Israel but is also here described as the father of *all* (ὅλων) (li. 2) and the father of the *powers* (δυνάμεων) of the "cosmos" (κό]σμ[ου]) (li. 4) (referring to all that exists). Other evidence in the prayer that this is the God of the patriarch Jacob and the Hebrews is references to Hebrew angelic beings "*cherubim*" (li. 5, 14), "Abraham" (li. 6), "the holy mountain Sinai" (li. 10), and "the tribe of Israel" (li.19). IAO is considered a transcription of Hebrew YHWH and Ἀδωνάι (Adonai) further points to names for the Hebrew God.[47] Van der Horst and Newman (2008:238) suggest, "The idea that God is enthroned on the sea hearkens back to ancient Near Eastern influence on Israelite religion." Similarly, Sabaōth (li. 15, 20) is a

[46] Line 18 explicitly mentions ὁ κύριος θεὸς τῶν Ἑβραίων (the Lord God of the Hebrews).

[47] Charlesworth (1983:723) states that the *PGM* uses Hebrew names without understanding them or pronouncing and transliterating them correctly.

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common Hebrew epithet for Israel's God, literally meaning "of hosts" (Van der Horst & Newman, 2008:241). God, through his supernatural power, is the *creator*, κτίστα (used twice in the vocative), of "all things," "angels," and "archangels" (li. 2, 3). He is also the *creator* (κτίστης, nominative singular) of *saving names* (ὀνομάτων σωτηρικῶν) (li. 3).[48] In context, these may be God's personal names (mentioned in the prayer), which when said, have a supernatural power to save.

As mentioned previously, the analysis of grammatical constituents will be mainly centred around verbs—which I will argue are speech acts in a ritual context. The first verb uttered by the speaker is a "call," καλῶ (*I call, name, or address*, li. 3), to the addressee, σε (pronoun, personal, second person, accusative, singular), referring back to the father.[49] The present active indicative καλῶ (from καλέω) has an interesting usage in the context of *Greek Magical Papyri*. It is not merely a call or a naming of the Father but an invocation of the supernatural; in other words, seeking a community with the divine (Dieleman, 2019:299). It is the invoking of a supernatural being who has power over all things. The invocation, in the present active indicative, leads to the request, and its basis is not a request in and of itself since it is not in the imperative mood. It is an acknowledgement, in the form of an indicative verb, of the presence of God during the ritual, and it is on this basis that all praise and requests are made. This relates to Dieleman's (2019:299) discussion of formularies in spells within the *PGM* that seek communion with the divine.[50] He states that:

> A few spells are not aimed at resolving a practical matter, but concerned with establishing intimate contact between the ritualist and the supreme deity. *PGM* IV contains an elaborate tractate that gives detailed instructions for, and descriptions of, an ascent through the seven planetary spheres and an encounter with the highest god, Helios Mithras (IV.475–

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[48] The concept is found in biblical and apocryphal literature but not in the *PGM* (Charlesworth, 1983:720).

[49] "I call upon you" also appears in an anonymous Jewish magical prayer found in *PGM* XXXV, vol. 2, p. 161. Repeated invocations, the idea of God sitting upon serpents, and the reference to snow are the shared features between *The Prayer of Jacob* and this anonymous prayer (Charlesworth, 1983:717).

[50] *PGM* III.494–611 features a distinct prayer to the sun god, culminating in a *Prayer of Thanksgiving*. See Lanzillotta (2021).

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820). The text refers to itself as "ritual of immortalization" (*apathanatismos*), but the ritual's final goal, in the extant text at least, is receiving oracular revelations from the deity. *PGM* XIII preserves three variant versions, given in succession, of a text entitled "Monad" and "Eighth Book of Moses" (*PGM* XIII.1–343, 343–646, 646–734). The composition lays out the "rite of the Monad" (*teletē tēs Monados*), a ritual to produce an encounter with the highest god so as to ask him about one's fate and to have future misfortune averted.

The prayer repeats the invocation of the father, πατέρα (li. 3), this time in the accusative singular in agreement with σε, referring again to the Hebrew God, who is a supernatural being with power over all existence in a predicated subordinate clause acting as the object of summons. After this repetition, the subordinate clause is separated by conjunctions and nouns in the genitive, καὶ ὅλης γενέσεως (*of all existence*[51]). It introduces the participial adjective καὶ οἰκουμένης (*inhabited*) and the adjective καὶ ἀοικήτου (*uninhabited*), which modifies the noun γενέσεως (li. 5). Two relative clauses, ᾧ ὑπεσταλμένοι οἱ χερουβίν[52] (li. 5); ὃς ἐχαρίσατο Ἀβραὰμ[53] ἐν τῷ δοῦναι τὴν βασιλείαν αὐτῷ (li. 6), which specify πατέρα, precede the first request or petition to the Father— in the form of an aorist, active, imperative, ἐπάκουσόν μοι, *"Hear me"* (li. 7). This request is followed by fragmented sentences (li. 8–16) which contain the names and basis of the authority of God together with the indeclinable *voces magicae*. This forms the basis for the next indirect invocation, ἐπικαλοῦμαί σε (li. 16), a present indicative: in context, this is another call or summon to God (*I summon you)*, an appeal for aid from a higher power leading to the request ἐπάκουσον (aorist, active, imperative)[54] τῷ ἔχοντι τὴν εὐχήν (*hear the one who posesses this prayer*) (li. 17).

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[51] Γένεσις refers to creation or created things.

[52] ὑπεσταλμένοι is perfect middle/passive participle of a word literally meaning "to draw back." χερουβίν are mythical angelic beings (cherubim).

[53] ἐχαρίσατο, aorist, middle, indicative, third person, singular verb form: refers to giving something to someone, often in a manner such that no reciprocation is in view. The use of the proper noun Ἀβραὰμ (Abraham) indicates the Jewish influence in the prayer, on which see Ch. 5.

[54] A repetition of the first request.

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The names of God which follow this form the basis for the next request: διόρθωσον (aorist, active, imperative) τὸν ἔχοντα τὴν εὐχήν (*make straight*[55] *the one who makes this prayer)* (li. 19). The mentioning of God's secret names[56] and his creative power set the stage for the final requests, which seem to be the culmination of the entire prayer: πλήρωσόν με σοφίας (*Fill me with wisdom*) (li. 23), δυνάμωσόν με (*put power into me*) (li. 23); μέστωσόν μου τὴν καρδίαν ἀγαθῶν (*Fill my heart with good things*) (li. 23–24); ὡς ἄγγελον ἐπίγειον (*as an angel on the earth*),[57] (li. 24); ὡς ἀθάνατον ⸤γε⸥νάμενον (*as one becoming immortal*)*,* ὡς τὸ δῶρον τὸ ἀπὸ σοῦ δεξάμενον (*as one having received the gift given by you*) (li. 25).

The verbs *fill* (πλήρωσόν; μέστωσόν) and *put power/strengthen* (δυνάμωσόν) are also in the aorist, active, imperative, and are followed by adverbial clauses (*like an earthly angel*) which contain the participles *having become* (γενάμενον) and *having received* (δεξάμενον) which are in the aorist, accusative. The aorist middle participles agree with aorist imperatives, possibly indicating that "at the moment God gives the petitioner wisdom, empowerment, and good, he or she becomes an angel and receives these as God's gift" (Van der Horst & Newman, 2008:246). The last verb λέγε (present, active, imperative), is the first and only present imperative. This is an instruction to the one praying that he/she should say the prayer seven times to the North and East. Further discussion of this sentence is provided in Section 3.3.3.

3.4 CONCLUSION

The information obtained from the English translation, the contextual analysis of the text, the discussion on ancient magic, and the form, structure, and detailed analysis of *The*

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55 See fn. 38

56 In the *PGM,* the names of God are considered to be secret (unknown to men) and full of powers. The name was an important part of the ritual formula and was used to manipulate the gods and powers to grant wishes (Charlesworth, 1983:717).

57 The concept of being immortal and like an earthly angel is reminiscent of some passages in the *Dead Sea Scrolls* (1QH 6.13; 1QH 3.21f, 4,24f) (Burrows, 1955), the *Odes of Solomon* (Ode 3:7f), and the *Prayer of Joseph* (when combined with the mention of Jacob) (Charlesworth, 1983:717). Davila (1997:6) also mentions that the Merkavah mystics were turned into angels of fire, Enoch received deification, and deification rites are also found in pagan magical papyri.

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Prayer of Jacob has enabled me to commence the process of identifying the relevant verbs, or clausal constituents centred around a verb, and will subsequently allow me to investigate them as illocutionary speech acts (Chapter 4). The papyrus fragments from the 1st to the 4th centuries C.E. reflect the contemporary Koiné spoken during that period. *The Greek Magical Papyri* contain a collection of magical spells that served a specific purpose in society. *The Prayer of Jacob* is a magical text that belongs to the genre of magic; whether it is genuinely Jewish or not is still a matter of debate. The religious syncretism of the magical world suggests that it is indebted to Judaism for some of its content. The prayer adheres to the form and structure of Jewish and Greek prayers, with an invocation, basis, and request. With this background information, I can commence the process of applying (Chapter 4) Speech Act Theory to *The Prayer of Jacob*.

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CHAPTER 4: SPEECH ACT ANALYSIS OF THE PRAYER OF JACOB

4.1 INTRODUCTION

In this chapter, I will employ the framework of Speech Act Theory as an analytical tool to dissect and comprehend *The Prayer of Jacob*. Within this analysis, my primary focus revolves around examining the various verbal expressions encapsulated within the text, conceiving them as illocutionary speech acts. Moreover, my objective is to delineate the felicity conditions associated with these speech acts. This analytical pursuit, I contend, will elucidate the manner in which these felicity conditions can be effectively satisfied. However, it is important to acknowledge that, within the broader context of this study, certain facets demand more nuanced exploration. Specifically, this pertains to the aspects of authority and receptivity conditions, which, for the sake of comprehensive analysis, will be reserved for more extensive discussion in the forthcoming Chapter 5. Furthermore, this analysis extends beyond the mere identification and examination of verbal utterances. It also encompasses a scrutiny of other speech acts within the prayer. Through the dissection of these speech acts, I aim to shed light on their pivotal role in facilitating the ultimate achievement of the illocutionary force inherently embedded within *The Prayer of Jacob*.

4.2 THE PRAYER OF JACOB – SPEECH ACT ANALYSIS

Within the confines of *The Prayer of Jacob*, performatives come to the fore, each playing a distinctive role in invoking and establishing a connection with the divine realm. These performatives, which can be characterized as illocutionary acts, encompass a diverse array of functions, all geared toward the pursuit of wisdom and divine intervention across various facets of life. To comprehensively unravel these illocutionary acts, I have undertaken the task of identifying and categorizing them into distinct groups. Broadly speaking, the performatives within *The Prayer of Jacob* combine into three overarching categories. The first category encompasses *exercitives*, which predominantly manifest as requests and entreaties. These utterances are characterized by their imperative nature, accentuating the supplicative dimension inherent in the prayer. The second category involves *expressives*, which, in their essence, articulate descriptions of the power and authority vested in the Divine. The third category encompasses *direct addresses* that bear the sacred names

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of the Divine. These addresses serve as powerful conduits for invoking divine presence and guidance, emphasizing the profound spiritual connection central to the prayer. It is worth noting that a fourth group, the *voces magicae*, adds an intriguing layer of complexity. Within this category, one may encounter *direct address*, albeit occasionally intermingled with illegible Greek phrases. These enigmatic utterances, obscured by the results of manuscript damage, often blend elements of *direct address* and *expressive* illocutionary acts, lending an aura of mystique to the prayer. To arrive at these classifications, I embarked on an analytical journey that was fortified by both the contextual and literary insights gleaned from Chapter 3. Additionally, the taxonomies delineated by scholars such as Austin and Searle, as expounded upon in Chapter 2, played an essential role in shaping the framework for this classification. My analytical journey commenced with systematically categorising each verbal utterance, discerning their inherent illocutionary speech acts, whether entreating, requesting, or commanding. The ensuing table provides a summary encapsulating these classifications:

Table 1: Verbal Utterances in The Prayer of Jacob.

	Lines	Verbal Utterance: Greek	English Translation	Performative Classification[58]
1.	Line 4	καλῶ σε	I invoke you	Exercitive (Entreaty) and/or Expositive
2.	Line 7	ἐπάκου[σό]ν μοι	Hear me	Exercitive (Request)
3.	Line 16	ἐπικαλοῦμαί σε	I summon you	Exercitive (Entreaty) and/or Expositive
4.	Line 17	ἐπάκουσον τῷ [ἔχο]ντι [τὴν] εὐχήν	Hear the one who makes this prayer	Exercitive (Request)
5.	Line 19	διόρθωσον τὸν ἔχοντα [τὴ]ν εὐχὴν	Make straight the one who makes the prayer	Exercitive (Request) or Assertive
6.	Line 23	πλήρωσόν με σοφίας	Fill me with wisdom	Exercitive (Request)

58 Similar to Lesses (2001:192), I am using Austin's taxonomy here because his terms explain how they relate specifically to magical or ritual speech acts.

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7.	Line 23	δυνάμωσ[ό]ν με	Put power into me	Exercitive (Request)
8.	Line 24	μέστωσόν μου [τὴν] καρδίαν ἀγαθῶν	Fill my heart with good things	Exercitive (Request)
9.	Line 26	[λ]έγε ἑπτάκις πρὸς ἄρκ[τον] καὶ ἀ[πη]λιώτην [τὴν προ]σε[υ]χ[ὴ]ν τ[οῦ] Ἰακώβ.	Say the prayer of Jacob seven times to the North and East	Exercitive (Command)

The table presented above serves as a classification of the illocutionary speech acts centred around verbal utterances discerned within the text of *The Prayer of Jacob*. These speech acts, numbered for clarity, exhibit a nuanced array of linguistic features and functions. Notably, speech acts 1 and 3 manifest as active, indicative forms, setting them apart as distinctive components of the prayer's rhetorical landscape. Speech acts 1 and 3 distinguish themselves by deviating from the aorist imperative nature, characterizing requests 2, 4, 5, 6, 7, and 8. This departure imbues it with a unique quality within the context of the prayer.

Conversely, speech act number 9 departs from the traditional pattern, assuming the present indicative form. Its essence leans more toward a command rather than a supplication to a deity, as it is directed not to the divine but to the individual reciting the prayer (i.e., it is outside of the prayer). Recognizing the predominant pattern in prayer language is essential, particularly the distinction in tense usage between requests addressed to the divine and commands directed at the individual engaging in prayer. Generally, the aorist imperative prevails in requests to God, reflecting a default tense for non-indicatives without specific claims about the nature of the action in contrast with the imperfective (continuous or iterative) or perfective (completed) (Bakker, 1966).[59] According to Justus (1993:278), Greek, Latin, and Hittite all have prayers with imperative request verbs, but Greek may substitute the imperative with an optative or infinitive and Latin with a subjunctive. Burton's (1898:80) *Syntax of the Moods and Tenses in New Testament Greek*

[59] Houghton (2004:3) also emphasizes that all requests within the Apocryphal acts (dated second to third century C.E.) are aorist imperatives, either in the second or third person.

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states that the imperative mood is not only used in commands and exhortations but also in entreaties and petitions.

Conversely, the present imperative emerges as the preferred linguistic form for instructing the petitioner, conveying an imperfective or iterative sense, encouraging continuous or repeated engagement in prayer (for example, pray "repeatedly" seven times to the North and East). While this observation stems from an analysis of a singular prayer, there is a suspicion that this tense pattern may extend to other prayers, underscoring the significance of understanding the nuanced usage of present versus aorist imperative aspects in the context of divine requests and individual instructions within the act of prayer. This trend is mirrored in the *Lord's Prayer* (Matthew 6:9–13), where the introduction "Pray thus" (οὕτως…προσεύχεσθε) employs the present imperative, guiding individuals on the manner of prayer. Notably, the imperative requests made to God, such as "give us" (δὸς) and "forgive us" (ἄφες), are expressed in the aorist tense. This choice of tense in divine requests maintains consistency with the general pattern observed, emphasizing a default, non-indicative quality without specifying the nature of the action.

In sum, the verbal statements encapsulated within *The Prayer of Jacob* predominantly gravitate toward the overarching categories of exercitives and directives, finding their rightful place under the illocutionary speech acts of requests and commands.

4.2.1 Exercitives

These verbal expressions, prominently featured within *The Prayer of Jacob*, can be appropriately categorized as "exercitives." This classification aligns with their fundamental nature as the exercise of linguistic power to command or request, as elucidated by Lesses (2001:199). Within the specific context of petitionary prayer, these utterances transcend ordinary statements or requests. Instead, they serve the purpose of fervently encouraging or urging someone, particularly in the case of God, to undertake specific actions. Implicit within these utterances is the implied effort to persuade and invoke divine intervention. Graf (1997:222-225) argues that coercion of superhuman beings, particularly gods, is a prominent aspect of magic rituals from the imperial period. This concept challenges the traditional view that magic involves convincing gods through higher knowledge; instead,

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magicians coerce them through invocation and ritual actions.[60] This nuanced dimension prompts me to describe these exercitives as "entreaties" rather than mere "requests."[61]

Within *The Prayer of Jacob*, the phrases "I invoke you" and "I summon you" closely align with what Austin (1962:56–66) classifies as "explicit performatives." These utterances exhibit distinct characteristics, including a first-person singular construction, employment of simple present tense, and active voice. Austin (1962:62–63) posits that explicit performatives are, in essence, actions in and of themselves rather than descriptions of other actions. He introduces the "hereby test," which involves inserting the word "hereby" before the performative verb to determine whether an utterance qualifies as an explicit performative (Austin, 1962:57). For instance, the phrases "I hereby summon you" and "I hereby invoke you" are considered explicit performatives because the inclusion of "hereby" underscores that these utterances serve as the very vehicles for performing the acts denoted by the verbs. [62]

Lesses (2001:199) emphasizes that the focus lies on what the adjurer (the one reciting the prayer) is doing by reciting the exercitives. These words require no accompanying physical actions to take effect; their mere articulation, often coupled with divine or angelic names, suffices. Consequently, within *The Prayer of Jacob*, these utterances act as vehicles for invoking and summoning God's presence. Conversely, some utterances do not pass the "hereby" test, and they fall into the category of implicit performatives. These include phrases like "Hear me," "Hear the one who makes this prayer," "Make straight

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[60] Graf (1997:227) suggests that coercion, although significant, is not the defining feature of Greco-Roman magic but rather part of a multifaceted religious practice.

[61] "Petition" would also be appropriate in this instance. According to Shalom (1989:19), "the term petition implies some analogy between the act of petitioning a human being and the act of requesting something of God."

[62] See Austin (1962) for more on the explicit performative. One of Sadock's (1974:51–96) key contributions to the study of speech acts is his distinction between direct and indirect speech acts. A direct speech act is one in which the illocutionary force of the utterance is carried by the literal meaning of the words used. For example, the sentence "I apologize" is a direct speech act in which the illocutionary force is to apologize. An indirect speech act, on the other hand, is one in which the illocutionary force of the utterance is carried by something other than the literal meaning of the words used. For example, the sentence "Could you pass the salt?" is an indirect speech act in which the illocutionary force is to request that the salt be passed.

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the one who makes the prayer," "Fill me with wisdom," "Put power into me," and "Fill my heart with good things." Lesses categorizes these as positive imperatives since they shift the focus from the adjurer to the angel or divine being, and the emphasis transitions from the act of adjuration to the actions requested from the angel or deity. Despite their imperative nature, when directed toward a divine entity, they do not function as commands but rather as humble requests (Tambiah, 1969).

These exercitives can be classified as a singular illocutionary act of requesting, where the resultant consequence of the petitioner's entreaties is God's benevolent response, symbolized by his granting the requests. In this context, God's actions are seen as a result of the petitioner's requests, aligning with Austin's felicity conditions, where the subsequent behaviour corresponds to the petitioner's appeal (Lesses, 2001:200). I will delve into a more in-depth discussion of the perlocutionary effect in the following chapters. Finally, the utterance, "Say the prayer of Jacob seven times to the North and East," represents a direct command directed at the one reciting *The Prayer of Jacob*. This particular utterance serves a distinct purpose within the text, namely, to reinforce the authority of the speaker and, consequently, to amplify the illocutionary force of the exercitives. Further elaboration on this aspect will be provided in Chapter 5.

4.2.2 Illocutionary Speech Acts of Requesting

The analysis of illocutionary speech acts in *The Prayer of Jacob* aligns with Austin's second, third, and fourth felicity conditions. As Austin (1962:154–155) delineates, an exercitive, which encompasses requests, is a form of an illocutionary act designed to prompt the hearer into performing a specific action or providing a particular item. Searle (1969:66–67) further expounds on the conditions necessary for a successful request, which include the speaker's intention to elicit a particular action, the speaker's belief in the hearer's capability to execute said action, the speaker's use of language and gestures appropriate to the context, and the speaker's consideration of the hearer's willingness to comply, taking into account the relationship between them and relevant social norms.

In the context of *The Prayer of Jacob*, it is evident that the speaker's intentions are explicitly conveyed through the invocation and summoning of God, as well as through the

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specific requests presented—to make the reciter straight,[63] be given wisdom, to be given power, to fill the reciter's heart with good things, and to be turned into an immortal earthly angel.[64] This aligns with Lesses' argument in her article on *The Adjuration of the Prince of the Presence*. The speaker is resolute in the desire to bring forth the presence of God, a goal made manifest through the prayer's content. Moreover, the clarity and unambiguity of the requests within the prayer serve to leave no room for doubt regarding the speaker's intentions. Each request is articulated with precision, from imploring God to hear the petitioner to seeking wisdom, power, and an immortal earthly angelic transformation.

This adherence to clarity and unambiguity satisfies the propositional content, intention, and implied sincerity conditions (I will further discuss the sincerity conditions with the expressives). The speaker's belief that God can discern the intended meaning of the requests is implicit in the prayer. The use of indeclinable mystical words and phrases is assumed to be understood by God, underscoring the speaker's conviction in the comprehensibility of the prayer's content to its divine recipient. In essence, the illocutionary speech acts of requests within *The Prayer of Jacob* successfully meet the criteria established by Austin and Searle. The speaker's clear intentions, unambiguous articulation, belief in God's comprehension, and the contextual appropriateness of the prayer collectively contribute to its effectiveness as a series of requests.

Utilizing the methodology outlined by Lesses, it is crucial to identify performatives that, when coupled with verbal statements, are expected to convey the intended illocutionary force: the power of God (expressives), *voces magicae* (expressives) and the names of God (direct addresses). These topics are examined in further detail below.

[63] διόρθωσον, this could probably be to make his/her path straight.
[64] These could be the gift(s) (τὸ δῶρον) given by God.

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4.2.3 Expressives: Power of God and Voces Magicae

Table 2: Expressives: Power of God.

Lines	Greek	English Translation
Line 2–3	πάτερ πατριά[ρχ]ων, πατὴρ ὅλω[ν, πατὴ]ρ δυνάμε[ων τοῦ κό]σμ[ου], κτ[ί]σ̣τ[α παν]τὸ[ς ...,] κτίστα τῶν ἀγγέλων καὶ ἀρχαγγ[έ]λ[ων], ὁ κ[τ]ίστης ὀνομ[άτων] σ̣ω̣[τηρικῶν,]	Father of the Patriarchs, Father of all, Father of powers of the world, creator of all_ _ _ _, creator of the angels and the archangels, the creator of saving names.
Line 4–5	πατέρα τοῦ [ἅπα]ντος [κό]σ[μ]ου [καὶ τῆς] ὅλης γενέσεως καὶ οἰκουμένης καὶ ἀοικήτο[υ, ᾧ ὑπ]εστ[α]λ[μέν]ο[ι οἱ] χ[ερουβίν.	Father of all powers, Father of the whole ordered world, and of all created existence, both inhabited and uninhabited. Whom the cherubim shrink from.
Line 7	ὁ θεὸς τ[ῶν δ]υνάμεων, ὁ θ[εὸς ἀγγ]έλων κ[αὶ ἀ]ρ[χα]γγέλων, βα[σιλεύς ...]	God of the powers, God of angels and archangels, king.
Line 10	ὁ κ[α]θ[ήμενος] ἐπὶ ὄρους ἱ[εροῦ Σ]ιναΐου	The one seated on the holy mountain Sinai,
Line 11	[ὁ] καθήμενος ἐπὶ τῆς θα[λάσσ]ης [.]	the one seated on the sea.
Line 12	ὁ καθήμενο[ς ἐπὶ] τῶν δ[ρα]κ̣οντ[είων] θεῶν,	The one seated above the dragon gods.
Line 13	ὁ [θεὸς ὁ καθήμε]ν̣[ο]ς̣ [ἐπὶ τοῦ] [Ἡ]λίου	God seated above Helios.
Line 16	ὁ κ[ύρ]ιος τῶν ὅλων	The Lord of all,
Line 16–17	ἐ[πὶ χ]άσ̣[ματος δόντα] δύναμιν <τοῖς> ἄνω καὶ τοῖς κάτω καὶ τοῖς ὑποκάτω τῆς γῆς	upon the chasm, giving power to those above, and below, and under the earth.
Line 18	ὁ κύριος θεὸς τῶν Ἑβραίων οὗ [ἡ] ἀ̣έν̣α̣ο̣ς δύναμις	The Lord God of the Hebrews, of whom is the everflowing power.
Line 21–22	[ὁ] χιόνα γεννῶν, ἐπὶ ἀστέρων ὑπ[ὲ]ρ αἰώνων κ(αὶ) ἀεὶ διοδεύ[ω]ν [κ(αὶ) ποιῶν] τοὺς ἀπλανεῖς καὶ πλανωμένους	The one who brings forth the snow, and over the stars above eternity and always travelling through and creating the wandering stars and

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	ἀ[στ]έρας διώκειν τὰ πάντα τῇ σῇ δημι- ουργίᾳ·	fixed planets, urging all of them by your creative power.

In *The Prayer of Jacob*, the expressives serve a multifaceted purpose, encompassing both the expression of the speaker's psychological state and the depiction of God's nature and power. These utterances not only convey the speaker's reverence and awe but also function as a form of reaction to God's behaviour[65] and attributes. The speaker employs these expressions to highlight the divine authority and omnipotence of God, positioning him as the father of all and emphasizing his ever-flowing power. This portrayal underscores God's supremacy over all aspects of existence, including creation, the patriarchs, and other deities. The speaker's reaction to God's behaviour, as conveyed through these expressives, serves the dual purpose of reinforcing the speaker's own authority and seeking sympathy from God. The repetition of these formulaic expressions may evoke a sense of divine benevolence, potentially persuading God to heed the speaker's requests. Furthermore, when examining the felicity conditions, it becomes evident that the utterances pertaining to God's power form the foundation of the speaker's authority to make requests. By exalting God's omnipotence, the speaker establishes the basis upon which their supplications rest. The speaker implicitly intends to convey a profound belief in God's capability to grant the requests, with the expressions of God's power and authority reinforcing this belief.

Additionally, the somewhat "flattering" nature of these attributions, where God is hailed as supreme and all-powerful, might serve as an attempt to persuade or appease the divine. It is as if the speaker employs a form of flattery to potentially incline God toward a favourable response. Thus, when combined with the subsequent requests, these expressives augment the illocutionary force of the prayer, satisfying both Austin's authority conditions and Searle's sincerity conditions. In sum, the expressives within *The Prayer of Jacob* play a pivotal role in conveying the speaker's psychological state, reacting to God's attributes, and reinforcing the speaker's authority. These expressions, laden with

65 God creating all that exists, including saving names, snow, stars, and planets; his sitting on Sinai, the sea, the chasm, above the dragon gods and Helios (the sun-god); his giving power to earthly and heavenly beings; and his existing above eternity.

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reverence and acknowledgement of God's omnipotence, contribute to the overall effectiveness of the prayer as a supplication and establish a profound connection between the petitioner and the divine. I will return to this in the following chapters.

Table 3: Expressives: (Possible) *Voces Magicae*.

Lines	*Voces Magicae* – Transliterated
Line 8–9	_ _ _ Leleach _ _ _ _ arōach; _ (tou) _ _ ach abol _ ō _ _ _ _ _ _ uram' (tou) _ _ _ _ boach _ ka _ _ _ _ _ _ _ _ _ _ _ th _ r; a _ _ _ _ _ _ _ chach; marirok _ _ _ uram' _ _ _ _ _ _ _ _ _ _ ithth _ _ _ _ _ _ _ sesoik _ _ _ _
Line 10	_ _ _ _ _ _ _ _ _ _ i _ bo _ _ _ _ _ _ athem, _ _ _ _ _ _ _ _ _ _ _
Line 11–12	Ea_ _ _ bl_ _ _ _ _ _ d _ k _ _ _ _ _ _ _ _ e _ thēs _ _ _ _ _ _ _ _ _ _ (parachthē _).
Line 13	ta _ ō _ i _ _ _ ch.
Line 13–14	tou_ _the _ _ _ _ _ _ ma _ _ si _ Abriēl; Louēl, _ _ _ _ _ m _ _.
Line 14	_ _ _ _ chire _ _ _ oz _ _ _ _ _ _ _ _. i _ .
Line 15–16	astra _ _ _ _ _ e cha _ _ _ aōth

In the *Greco-Egyptian Magical Papyri*, the concept of *voces magicae* holds significant importance, as practitioners perceived them as the secret and authentic names of the deities and demons being addressed (Dieleman, 2019:285). These mystical utterances do not hold meaning in any human language, yet their etymological origins can be traced back to divine epithets and phrases in Egyptian and Semitic languages. It is crucial to note that distinguishing between indeclinable words and incomplete or missing words within these magical incantations is challenging. However, it appears that some of them are not incomplete actual Greek words or names in other languages. With a more complete source, it would likely become apparent which elements are indeed *voces magicae*.[66]

[66] *Athem* and *parachthē* strike me as "Greek-looking" whereas *Leleach* looks like a non-Greek word phonetically and is more likely to be a Semitic language *vox magica*.

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One prevailing perspective, as suggested by Van der Horst and Newman (2008:221), is that the *voces magicae* were considered part of a language comprehensible only by the gods. This notion aligns with the belief that these magical words established a unique form of communication with divine entities, transcending earthly languages and facilitating a shared understanding between practitioners and deities. As Dieleman (2019:311) notes, possessing knowledge of the various names within these *voces magicae* is akin to knowing a deity's true name and nature. This knowledge is believed to secure the sympathy of the deity toward the ritualist's requests. In essence, these mystical names act as a conduit to establish a profound connection with the divine, enhancing the efficacy of magical rituals.

Frankfurter (2019:623) introduces the concept of Bronislaw Malinowski's *coefficient of intelligibility and weirdness* to shed light on the function of the *voces magicae*. This coefficient encompasses not only authoritative and powerful elements but also the inclusion of seemingly nonsensical words that trace their origins to the realm of primaeval ancestors and cultural heroes. Frankfurter posits that these magical words, including *voces magicae*, play a role in grounding magic within the context of mythology. They serve as vocalic symbols that transcend conventional language, imbuing utterances with a potent and transformative quality. Patricia Cox Miller's essay, *In Praise of Nonsense*, complements this perspective by examining trends in theological speculation during Greco-Roman antiquity (cited in Frankfurter, 2019:622). These speculations advocated for the deliberate removal of semantic meaning in the pursuit of accessing heavenly beings. The goal was to transcend language itself and reach a celestial realm of pure sounds. Various devices, such as foreign or animal-like names and sounds, were employed in this effort to move beyond linguistic or cultural boundaries and enter the divine sphere of sounds.

The text *Gospel of the Egyptians* (NHC III, 66.8–22/IV, 78.10–79.11),[67] included in two of the *Nag Hammadi* codices, exemplifies the systematic approach of using phonetic elements to surpass conventional language and enter a realm of spiritual significance. In this context, the Greek phonetic alphabet, which originally served as a tool for denoting

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[67] See Böhlig and Wisse (1975) on Nag Hammadi Codices III, 2 and IV, 2.

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oral language through vowels and consonants, paradoxically leads to its own nullification. The very vowels that enable the functionality of the alphabet become symbolic and vocalic means to transcend the boundaries of language as it is typically understood. This "radical orality" transcends speech through the utilization of its own alphabet, a concept also reflected in visual representations of vowels on amulets and corresponding manuals, where sound and image continually reference one another (Frankfurter, 2019:622–623).

In *The Prayer of Jacob*, the recitation of the *voces magicae* (regardless of which specific words they are) serves the purpose of establishing a unique form of communication with God. Whether using God's secret names or a language specific to divine entities and the speaker, the objective is to invoke a favourable response from God in answer to the speaker's supplications. These mystical names reinforce the speaker's unwavering belief in God's capacity to respond and grant requests, thus strengthening the illocutionary force of the prayer. In the subsequent section, the significance of God's names will be further explored, with a particular focus on how they contribute to the overall effectiveness of the prayer in meeting sincerity and receptivity conditions, as discussed in Chapter 2.

4.2.4 Direct Addresses: The Names of God

Table 4: Direct Addresses: The Names of God.

Lines	Names of God	Translation
Line 13	Ἰάω	YaHWeH
Line 15	θεὸς Ἀβαώθ	Theos Abaōth
Line 15	Ἀβραθιαώθ	Abrathiaōth
Lines 15 and 20	[Σα]βα[ώθ x2	Sabaōth
Line 15	Ἀ]δωνάι	Adōnai
Line 16	βριλεωṿαι [Ἀ]δ̣οṿạ́ι	Brileōnai Adonai
Line 16	χạ...αώθ	Cha…aōth
Line 18	Ἐπ̣α[γ]αήλ αλαμν	Epagaēl alamn
Line 18	[Ἐλω]ήλ	Elōēl
Line 19	Σουήλ	Souēl

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The inclusion of names and titles for direct address (vocatives) is not extensively addressed by Austin and Searle, making it challenging to categorize them within one of their speech act categories despite their evident pragmatic function. Vocatives, as elucidated by Hill in *Vocatives: How Syntax Meets with Pragmatics* (2013), consistently manifest within a dialogue structure, where a speaker communicates with an interlocutor (the hearer), setting the stage for direct address (Hill, 2013:5). The mode of communication can either be direct or indirect, contingent upon the social context, wherein the interlocutor (the hearer) is either directly addressed (as a second person) or indirectly referenced (as a third person). Hill (2013:6–8) posits that "only the direct address involves vocative phrases," distinguishing them from indirect addresses and exclamations.

In terms of Speech Act Theory, in *The Prayer of Jacob*, direct addresses align with the names ascribed to the invoked divine being or deity. According to Hill (2013:5, 206), direct addresses qualify as speech acts because they possess the function of explicitly identifying the addressee (Hill, 2013:5). Hill's book posits a key argument, asserting that all vocatives essentially constitute vocative phrases, even when appearing as bare nouns or names. It is the underlying structure of the vocative phrase that enables a noun, whether bare or adorned, to articulate the addressee. In Hill's (2013:194) words, "The [Vocative Phrase] is the functional field that relates the vocative noun to the [hearer]…." Addressing the challenge posed by "names," particularly their detachment from the broader grammatical structure in discourse, Hill (2013:3) asserts that vocative phrases hold a distinct position within grammar, specifically in the realm of syntax, as they are syntactically derived. This assertion is rooted in the inherent nature of vocative phrases, revolving around a noun (or a pronoun), typically a name or a common noun, which may be accompanied or modified by adjectives, other nouns, prepositional phrases, or relative clauses (Hill, 2013:8).

Additionally, vocatives play a fundamental role in shaping the interpersonal relations between the speaker and the hearer (Hill, 2013:13). These relational nuances are grammatically conveyed through various methods, such as the employment of a vocative marker and/or the presence or absence of vocative case endings; and/or the placement of vocative nouns within the clause, be it initial, medial, or final (Fraser, 1990, Leech, 1999, Shiina,

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2005, cited in Hill, 2013:13). Thus, in *The Prayer of Jacob*, direct addresses serve as a means to establish a profound connection with God.

On another note, Lesses (2001:200), within the context of the *Adjuration of the Prince of the Presence*, posits that names of God operate more as descriptions than explicit performatives. This alignment may associate them closely with Searle's speech act category of *declaratives*, which are speech acts that bring about a new state of affairs. However, it is crucial to acknowledge that, even as declaratives, these names serve a specific purpose within the prayer—to elicit a response or action from the divine addressee. As articulated by Lesses (2001:200), these names function in the service of illocutions. They are not present solely for their descriptive value but are intentionally employed to trigger specific actions by the divine being. In this sense, the names of God are imbued with inherent power and significance, contributing to the overall efficacy of the prayer. The 42-letter name of God, as illustrated in section 625 of the *Adjuration of the Prince of the Presence*, is a prime example. While the verbs within this name do not directly act against the angels, they emphasize the potency of the Name itself in its ability to influence and assert power over these divine entities (Lesses, 2001:201). Therefore, the mention of God's names in *The Prayer of Jacob* serves to strengthen the illocutionary force of the requests made by the supplicant. These names, such as Ἰάω, Ἀβραθιαώθ, [Σα]βα[ώθ, Ἀ]δωνάι, and Ἐπ̣α[γ]αήλ αλαμν,[68] carry intrinsic power and authority. They are associated with the God of all creation, the transcendent deity who governs all powers, and the God of the Hebrews. By repeatedly invoking these names, the speaker aims to evoke the immense authority and divine power encapsulated within these sacred names. This reinforcement of divine authority further contributes to the overall effectiveness of the prayer in seeking a favourable response from the divine addressee.[69]

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[68] This name appears only in the *Greek Magical Papyri* (Betz, 1985:722).

[69] *The Eighth Book of Moses* (*PGM* XIII, 80, 146, 147, 201, 205, 206) and *The Tenth Hidden Book of Moses* (*PGM* XIII, 816, 821, 880, 881, 886, 926, 1020, 1046) contain similar formulae (the names Ἀβραθιαώθ, [Σα]βα[ώθ, Ἀ]δωνάι, and Ἰάω) that intend to serve the same function. See Chapter 5.

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4.2.5 Illocutionary Force

The discussion presented by Lesses concerning the authority and success of the illocutionary force within the context of the *Adjuration of the Prince of the Presence* is grounded in the conceptual framework of the Hekhalot literature. This framework draws from a specific textual tradition and socio-historical context, which may not be directly translatable to other bodies of texts, such as the *Greek Magical Papyri (PGM)*. The *PGM*, although related in some respects to the Hekhalot literature and sharing certain elements, has its own distinct textual and socio-historical traditions.

Given this, it is crucial to approach the analysis of the illocutionary force, authority, and effectiveness of utterances within the *PGM* with a contextual sensitivity. The conceptual framework and worldview of the *PGM* may differ from that of the Hekhalot literature, even though there may be some overlapping themes or elements. Therefore, it would be fallacious to directly apply the findings or conclusions from one textual tradition to another without careful consideration of the specific context. To evaluate the authority, conventionality, and receptivity of the participants in the speech event within the *PGM*, it is essential to conduct an independent investigation that considers the unique characteristics and cultural affiliations of the Greek language texts with Jewish ethnic and cultural ties found in the *PGM*. This investigation should consider factors such as the role of magical practices, the understanding of divine names and powers, and the socio-historical context in which these texts were produced and used. In essence, the analysis of the illocutionary force and the success of utterances within the *PGM* should be undertaken within the specific framework of this textual tradition, acknowledging its distinctiveness and potential variations from other related traditions. This approach ensures a more accurate and contextually relevant understanding of the authority and effectiveness of speech acts in the *PGM*.

4.3 CONCLUSION

In accordance with Lesses' analytical framework, the verbal utterances in *The Prayer of Jacob* have been catalogued and categorized, employing the taxonomies outlined by Austin and Searle. It has been posited that these utterances predominantly align with the performative categories of exercitives and Searle's directives, effectively encapsulating the

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illocutionary speech acts of requesting and commanding. It is imperative to emphasize that these requests are specifically directed towards the invoked deity while also encompassing commands addressed to the practitioner reciting the prayer. Furthermore, the convergence of illocutionary speech acts with verbal expressions, comprising manifestations of God's omnipotence (expressives), and the inclusion of *voces magicae* (also expressives), and the names of God (functioning as direct address), collectively constitute the requisite components for the successful realization of the intended illocutionary force. This intricate interplay between verbal utterances and supplementary performatives significantly contributes to the overall efficacy of the prayer.

In consideration of the felicity conditions appropriate to these utterances in section 4.2.2, this analysis has scrutinized Austin's second, third, and fourth felicity conditions, specifically those pertinent to illocutionary speech acts of request. It is posited that these conditions have been satisfactorily met, or at the very least, partially met within *The Prayer of Jacob*. The requests embedded within the prayer are presented in a manner characterized by clarity and absence of ambiguity, thereby unmistakably conveying the speaker's intentions. Moreover, these appeals are articulated with an underpinning sense of respect, politeness, and a profound belief in the divine capacity to fulfil them. Similarly, an exploration of Searle's criteria reveals a similar alignment with the utterances in the prayer. The speaker's intentions, transparency of expression, lack of ambiguity, appropriateness within the given context, respectful tone, and unwavering faith in the recipient's capability are discernibly manifested throughout *The Prayer of Jacob*.

Nonetheless, the analysis also contemplates two additional conditions, namely, the basis of the speaker's authority and the participant's openness to change. Regrettably, explicit intra-textual evidence is lacking within *The Prayer of Jacob*. Therefore, to address this gap, a recourse to implicit evidence derived from analogous texts within the *Greek Magical Papyri* becomes pertinent and will be explored in subsequent chapters.

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CHAPTER 5: COMPARATIVE ANALYSIS

5.1 INTRODUCTION

The *Greek Magical Papyri*, often referred to as the *Papyri Graecae Magicae*, comprises a compilation of magical incantations, formulae, and rituals inscribed on papyrus during the late Hellenistic and early Roman periods from Egypt and primarily in the Greek language. The texts within this collection exhibit a syncretic blend of diverse religious and philosophical ideologies, blending elements from Egyptian, Greek, Jewish, and Christian traditions. The overarching objective of these texts is the practical realization of various goals, encompassing healing, protection, love, and wealth acquisition. In this chapter, a comparative analysis is undertaken, juxtaposing *The Prayer of Jacob* with other *Greek Magical Papyri* texts showcasing Jewish influences. The examination seeks to unearth commonalities between the Jewish elements in these texts and the Jewish aspects discernible within *The Prayer of Jacob*. By scrutinizing elements influenced by Judaic traditions, the comparative approach seeks to investigate if we can categorize *The Prayer of Jacob* as a Jewish magical text, recognizing that names like *Iaō*, *Sabaōth*, and *Adōnai*, along with references to biblical figures and narratives in a spell, may not inherently designate the text as Jewish but instead reveal the syncretic worldview embraced by ancient practitioners of magic.

Furthermore, this comparative study aims to provide insights into the overarching framework characterizing the worldview of Jewish magical texts as encountered within the *Greek Magical Papyri*. Given the written nature of the text under analysis, the assessment cannot ascertain the precise authority wielded by any particular speaker to utter the prayer. To circumvent this inherent limitation, the framework encompassing the worldview of "Jewish" texts within the *Greek Magical Papyri* is considered, as the analysis of the ritual primarily strives to comprehend the prayer within the literary context of Greco-Jewish magical practices rather than within the context of actual performance. As articulated by Lesses (2001:189), "It will only be possible to determine what this person should experience, not what he actually does experience." Consequently, an examination of other magical texts bearing Jewish influences within the *Greek Magical Papyri* becomes an endeavour to illuminate and contextualize the prayer under consideration. In this exploration, it is established that the *Greek Magical Papyri* texts influenced by

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Judaism share themes of supernatural invocation, ritual actions, and practices seeking specific outcomes. Furthermore, these texts underscore common purposes, audience appeal, and the magician's competence as foundational elements of their authority. Within this framework, individuals can engage with divine entities possessing various powers under specific circumstances, and the absence of a clear division between different religious or spiritual beliefs allows for the invocation of deities from diverse traditions, including Greek, Egyptian, or Jewish.

Finally, this chapter also extends the exploration of the illocutionary force of speech acts, focusing on the felicity condition concerning the participant's openness to change (Austin, 1962:14–15). In the context of texts influenced by Jewish traditions, such as *The Prayer of Jacob*, understanding the emotional and psychological states of those engaged in the ritual becomes a challenge due to the absence of direct information. The analysis reveals that *The Prayer of Jacob* uses a blend of invocations, appeals, and ritualistic actions to induce a transformative state. The client seeks to secure divine favour, wisdom, and power, and the repetitive nature of the ritual elements enhances the prayer's effectiveness, facilitating a transformative experience.

5.2 THE PRAYER OF JACOB (*PGM* 22b)

In Section 3.5.1, I previously explored certain arguments presented by Van der Horst and Newman (2008:219–220) regarding the "Jewish nature" of *The Prayer of Jacob*. Additionally, LiDonnici's (2007:87, 90) article titled *According to the Jews: Identified (and Identifying) 'Jewish' Elements in the Greek Magical Papyri* delves into the question of whether the content of magical spells can shed light on the ethnicity or religious self-identification of their authors or practitioners, particularly within the context of third, fourth, and fifth-century Greco-Egyptian magical formularies. The core query she addresses is whether these formularies or their underlying sources intentionally incorporated

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certain elements as "Jewish," regardless of how contemporary philology might interpret such attributions, and if so, what implications this carries.[70]

Is it possible to definitively categorize *The Prayer of Jacob* as Jewish? According to LiDonnici (2007:88), the presence of certain elements in an incantation or spell does not necessarily render the text inherently Jewish but rather reveals the syncretic worldview held by practitioners of magic in this part of the world in antiquity. Furthermore, the ethnic origins of the author of the text remain unknown, and the same usually holds true for the practitioners who made use of these collections of spells. However, *The Prayer of Jacob* might be considered an exception as it explicitly states, "...the one who makes the prayer from the tribe of Israel and of those who are favoured by you" (li. 19–20). It remains unclear whether both conditions need to be met, or if the petitioner can be "favoured" without being "of Israel." Additionally, there is a direct reference to the "Lord God of the Hebrews" (li. 18). Therefore, it seems prudent to echo Davila's (1997:4) assertion that *The Prayer of Jacob* may indeed be indebted to Judaism for "some of its content."

LiDonnici (2007: 88–89) contends that certain elements in a magical text that might appear to have Jewish origins, such as the names *Iaō, Sabaōth, Adōnai, Pipi*, and palindromes referencing them, are widely present in the magical texts she examines. However, the mere presence of these elements, even if they are also found in Hebrew and Aramaic[71] magical texts, does not necessarily categorize them as distinctly Jewish. Instead, she posits that these elements may have been assimilated into the texts from the broader milieu of ritual magic in late antiquity.[72] This milieu is characterized as a polythetic category

[70] LiDonnici (2007) conducted her research by examining a subset of texts from *PGM* that exhibit "Jewish" elements. She explores various examples categorized under distinct headings in her discussion.

[71] Such as Hekhalot literature and texts from the Cairo Genizah. Charlesworth (1983:717) states that the names *Iaō*, *Sabaōth*, and *Adōnai* in *The Prayer of Jacob* and *On the Origin of the World* indicate influence by Jewish traditions.

[72] See Bohak (2000) on the impact of Jewish monotheism on the Greco-Roman world.

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encompassing numerous elements that can be combined in seemingly limitless permutations.[73]

Notably, however, in LiDonnici's (2007) study of third, fourth, and fifth-century Greco-Egyptian magical formularies, she excludes *The Prayer of Jacob* and two other texts, (most of) *PGM XII* and *A Love Spell of Attraction* (PGM XXXVI 295–311), from her list of texts of interest. Her rationale for this omission is based on the criterion that she will only examine elements labelled in the text itself as "Hebrew" or "Jewish"—which is not the case in these texts. By their contents, they should be evidently Jewish in nature to a casual reader, obviating the need for additional labels (LiDonnici, 2007:90-92). For my study, however, I include texts with implied Jewish content (e.g. references or figures from the Hebrew bible) and those with explicit Hebrew labels.

Returning to the case of *The Prayer of Jacob*, the authority to make statements and perform magical acts is primarily derived from a combination of factors rooted in (Jewish) biblical language, imagery, and religious belief. The text draws upon the authority of the Bible and the powerful imagery associated with biblical figures and narratives. Key elements contributing to this authority include:

1. *Biblical language and imagery*: The text utilizes biblical language and imagery, invoking the power and authority associated with the God of Israel. By employing biblical phrases, names of God, and references to biblical narratives, the magician seeks to tap into the divine authority embedded in the biblical tradition.

2. *Invocation of "the God of Israel"*: The magician's authority is closely tied to the belief that they are invoking the power of "the God of Israel." This specific reference to the God of Israel, a central figure in biblical Jewish theology,

[73] Betz described this as an "ecumenical" religious syncretism, Gager also discussed the "syncretistic landscape" of the Greco-Roman world, in which Jewish-seeming elements are permanent elements of the environment and are therefore no longer strictly Jewish, and Bohak has applied the terms "international magic" and "public domain" to the tradition (LiDonnici, 2007:89).

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enhances the authority of the prayer. It suggests a direct connection to a deity with significant religious importance.

3. ***Prayer*[74] *and ritual action***: *The Prayer of Jacob* is distinct in its focus on prayer and divine dialogue, while the other texts are more magic-oriented, emphasizing the practitioner's competence and the use of rituals to achieve practical outcomes. The act of reciting the prayer seven times while facing the North and East constitutes a ritual action. Rituals have the power to convey authority in magical practices. The repetition of the prayer and the specific orientation of the ritual space demonstrates the practitioner's commitment and devotion to the magical act.

5.3 DISCUSSION OF OTHER TEXTS WITH JEWISH INFLUENCE

LiDonnici (2007:107) argues that the formularies found within the *Papyri Graecae Magicae,* which she terms "Greco-Egyptian magical formularies" (2007:87), exhibit a composite nature that defies a single explanatory theory. Even within the collection labelled as "Jewish" or "Hebrew," diverse perspectives emerge. Some examples, such as *The Charm of Pibechis* (IV 3007–86) and *The Stele of Jeu the Painter* (V 96–172), hint at the possibility that certain versions were tailored for Jewish or Christian consumers with unconventional religious leanings that diverged from mainstream traditions (LiDonnici, 2007:97, 99). Another instance from *A Ring Consecration* (XII 201–69) includes Jews among the enlightened people who understand a universal God (LiDonnici, 2007:104). Furthermore, some examples, such as V 459–89, XIII 81–86, and XIII 975–78, may attempt to invoke what they perceive as Jewish magic from an external standpoint, possibly for specific reasons (LiDonnici, 2007:104,106,107).[75] These perspectives emerge only

[74] See Chapter 3.5.2 on Jewish prayers.

[75] Refer also to *PGM* III 1–164 (119); *PGM* V 459–89; *PGM* XII 201–69; and *PGM* XIII 975–78. Additional *PGM* texts possibly influenced by Judaism include *The Headless Rite* (Bornless Ritual): A complex magical formula for invoking the godhead and acquiring spiritual power, and *The Lunar Spell*: A magical formula for invoking the lunar deity to obtain protection, health, and good fortune. In both cases, the authority to make statements arises from a complex fusion of Jewish, pagan, and Christian influences, closely tied to the performative nature of speech acts in magical rituals. Success in these magical practices

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within the context of each spell and its place within its particular formulary, revealing a range of viewpoints throughout the *PGM* collection. It is essential to reconsider the assumption that these formularies were exclusively crafted and utilized by "practising magicians." Such a perspective oversimplifies the complex influences and forces that shaped these magical books, especially concerning the issue of Jewish involvement. The role of Jews and Judaism in Egypt evolved significantly over time, influencing their interactions with Egyptian traditions. Additionally, the various forms of Judaism present in the cultural background of the formularies further complicate the picture, with many factions holding differing views of each other. Often, prevailing literature highlights the perspectives of "boundary keepers" who enforce strict norms. However, this perspective overlooks the reality that multiple types of Jews may have coexisted, some of whom may have found significance in invoking specific deities or describing unique conceptions of divinity (LiDonnici, 2007:91, 108).

According to Davila, in an unpublished lecture previously available online (1997:4–7), texts in the *Greek Magical Papyri* that are indebted to Judaism for some of their content include *Versions of the Eighth Book of Moses* (*PGM* XIII. 1–343); *The Tenth Hidden Book of Moses* (*PGM* XIII. 734–1077); and *The Charm of Pibechis* (*PGM* IV.3007–86). Additionally, LiDonnici (2007) analyses her own selection of spells to explore the validity of the Jewish elements incorporated into them. In the subsequent discussion, I will explore certain examples presented in Davila (as also referenced in LiDonnici), along with the *Love Spell of Attraction* mentioned in LiDonnici. Her analysis highlights that these examples differ somewhat from *The Prayer of Jacob*. She asserts (LiDonnici, 2007:92) that *The Prayer of Jacob* is notably unusual in its absence of syncretistic references to other non-Jewish gods or spirits. Also, it is crucial to emphasize that *The Prayer of Jacob* stands apart from these spells, as they provide more detailed information about the ritual requirements and preparations that should be observed before and during the prayer.

relies on precise language, specific formulae, and the performance of ritual actions (LiDonnici, 2007).

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5.3.1 The Charm of Pibechis

The Charm of Pibechis (*PGM* IV.3007–86) is a magical text included in the *Greek Magical Papyri*. It is a charm attributed to Pibechis, designed for individuals possessed by demons (Betz, 1985:96–97). The conjuration detailed in the spell involves invoking *Abraōth* (Hebrew) and "the god of the Hebrews, Jesus" (see discussion below) and employing various divine names and attributes to command the demon. The names *Tannetis* (Egyptian), *Ammon* (Egyptian), and *Iaeobaphrenemoun* (apparently Egyptian) are utilized, along with descriptors that encompass different types of demons, including heavenly, aerial, terrestrial, subterranean, otherworldly, and the names of demons (Hebrew) *Ebousaeus*, *Cherseus*, and *Pharisaeus*.[76] The conjuration draws upon Jewish biblical references, such as events surrounding the Exodus (li. 3035), the actions of Solomon (li. 3041), and the "power of God." The text emphasizes the potency of the charm against demons and instructs the patient to avoid consuming pork (li. 3080). The spell concludes with a purification ritual involving blowing air from the tips of the feet to the face (li. 3082). The practitioner is urged to maintain purity, as the charm is described as "Hebraic" and preserved among "pure individuals."

Davila (1997:7–8) classified this as a spell of "potential Jewish origin." He argued that this spell could have as much or even more merit for inclusion in the *Old Testament Pseudepigrapha* than *The Prayer of Jacob*. One notable feature of the *Charm of Pibechis* is its invocation of the deity associated with the Hebrew tradition, referred to as Jesus[77] (Betz, 1985:96). It further mentions:

> The One who appeared to Osrael [Israel] in a shining pillar and a cloud by day, who saved His people from the Pharoah and brought upon Pharoah the ten plagues because of his disobedience… because I conjure you by god, light-bearing, unconquerable, who knows what is in the heart of every living being, the one who formed of dust the race of humans…the one whom every heavenly power of angels and archangels praises. I conjure you by the great god Sabaōth, through whom the Jordan River drew back and the Red Sea, / which Israel crossed… I conjure you by the one in holy Jerusalem… the one who

[76] Derived from LXX, see Gen 15:20–21 and Ex 3:8,17 (Betz, 1985:96).
[77] Κατὰ τοῦ θεοῦ τῶν Ἑβραίων Ἰησοῦ (li. 3020) "by Jesus the God of the Hebrews."

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> made all things which are not into that which is (li. 3034–3036, 3046–3048, 3051, 3055–3056, 3069, 3078. Tr. W.C. Grece in Betz, 1985:96–97).

As shown above, the exorcism within this spell invokes "the god of the Hebrews, Jesus" and narrates various events (from the Old Testament) related to the exodus of "Osrael" from Egypt, encompassing the ten plagues upon Pharaoh and the crossings of both the Red Sea and the Jordan. Additionally, it refers to "the seal which Solomon placed on the tongue of Jeremiah," a demon category termed "Pharisee," "holy Jerusalem," "the fiery Gehenna," and various other themes inherent to Jewish tradition (Davila, 1997:7). These references underscore the complex interplay of diverse religious and magical traditions in the cultural milieu of the time. This intermingling of influences and beliefs highlights the syncretic nature of magical practices during the Hellenistic period, especially in Hellenistic Egypt, where practitioners drew from various traditions to address their needs and concerns. The mention of "Jesus" as "the god of the Hebrews" might indicate that the author was not Jewish but rather someone with a reasonably informed yet incomplete understanding of Jewish beliefs. Although "Jesus" is a common name in Hellenistic Judaism, the association of the name with God is primarily found among Christians and in *New Testament* texts.

LiDonnici's analysis (2007:95–96) also indicates that the presence of Jewish elements in the text suggests a significant familiarity with Jewish mythology. Additionally, the names Pharisaos and "Jesus" would likely have been employed in Jewish (or Christian) exorcism practices. While the use of the name Jesus suggests a Christian origin, LiDonnici (2007:96) presents arguments suggesting that the name Jesus might have been employed in later Jewish rituals. She emphasizes that the terms "'Jewish' and 'Christian' are not always mutually exclusive" in various forms of ancient literature.

The narratives woven into the spell serve a specific purpose—they are intended to be persuasive and, perhaps, comforting to a Jewish or Christian individual who has sought out what they perceive as "authentic Jewish magic" during a critical juncture, such as

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dealing with illness or possession (LiDonnici, 2007:97–98).[78] In accordance with her analysis, it is evident that the *Charm of Pibechis* has been consciously constructed to project the image of "authentic Jewish magic" rather than being a mere compendium of events (LiDonnici, 2007:98). This is in contrast to the likelihood that the actual composer was Jewish, considering their attribution of Jesus as "the Hebrew God," the association with Pibechis, a legendary Egyptian magician, and the reference to abstaining from pork solely for the spell's execution. This deliberate design strategy likely serves the purpose of appealing to a clientele who identify with Jewish (or Christian) cultural and religious backgrounds, seeking practices that align with their perceived notions of genuine Jewish magical traditions. Consequently, the text strongly emphasises (apparent) authenticity and aims to resonate with the cultural and religious inclinations of its intended audience.

The process of invoking the charm involves physical acts like boiling oil of unripe olives with mastigia herb, lotus fruit pulp, and colourless marjoram (li. 3007–3009). While boiling, a specific incantation is recited, summoning the demon to leave the possessed person. A phylactery, inscribed with a protective text, is then prepared on a tin lamella and hung on the patient (li. 3014–3015). The assertion of authority within the *Charm of Pibechis* is not contingent upon the magician's social status or religious affiliations. Instead, it hinges on the magician's competence in executing specific actions and correctly employing prescribed words and formulae, as elucidated in Betz (1985:96–97). For instance, the text imparts instructions to both the magician and the recipient of the conjuration, emphasizing adherence to dietary restrictions (li. 3080), among other magical formulae. Ritual actions involving water (li. 3009) are also outlined, serving as pivotal elements in the activation of the charm's magical efficacy. This, in turn, allows the practitioner to exert control over spirits and demons. In this particular context, the authority to make statements is contingent upon the magician's proficiency in executing the requisite actions and employing the correct linguistic components. This consideration takes precedence over external factors such as societal standing or religious association.

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[78] She questions whether "pagan" customers are the intended audience but does not dismiss the possibility entirely.

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5.3.2 The Eighth Book of Moses

The Eighth Book of Moses (*PGM* XIII.1–343) is recognized under alternative titles like the "Greater Key of Solomon" or the "Egyptian Secrets of Albertus Magnus,"[79] constitutes a compilation of magical spells and rituals purportedly originating from approximately the late 4th century C.E. (Dieleman, 2019). According to Betz (1985:172), the spells were ascribed to the name of Moses due to their content and "Moses' fame as a magician." Pliny, in *Natural History* 30.11, recognized Moses as the initiator of a magical school. This tradition gained momentum as both Jews and Gentiles spread narratives about Moses and distributed magical texts attributed to him (Betz, 1985:172).[80] This collection encompasses an array of spells, each designed to achieve distinct outcomes, such as rendering oneself invisible, summoning a lover, diminishing someone's attractiveness, tempering anger, dispelling enchantments, invoking Helios, eliminating a snake threat, and more (Betz, 1985:179–181).

Regarding the classification of these spells as inherently Jewish or not, LiDonnici (2007:106) contends that while names like *Iaō, Sabaōth, Adōnai*, and others appear throughout the text, their utilization within a purportedly "Hebrew" context is conspicuously absent (unlike the *Charm of Pibechis*). Instead, the text employs a prayer formula that might have been recognized on some level as having Egyptian origins. Lines 61–137 and 138–153 present variations of an Egyptian hymn about the sun god, with the inclusion of names of Jewish angels. This serves as evidence pointing to the non-Jewish historical origin of certain sections (Betz, 1985:174). While the text does make references to the Hebrew language, featuring Hebrew names associated with God, angels, and Moses, and briefly mentioning the temple in Jerusalem (li. 179), as well as the concept of a supreme god, its predominant influence is rooted in Egyptian ritual and allusions to Greek deities.

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[79] Another name for the ritual is *The Monad* (Dieleman, 2019). μόνας could refer to a Greek philosophical concept for a primal/supreme deity (Betz, 1985:172).

[80] "The compiler of PGM XIII was both a compiler and collector of 'Mosaic' texts" (Betz, 1985:172).

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The Hebrew references appear to contribute to the mystery and universality of the text rather than distinctly identifying it as specifically Jewish.

The foundation of authority, as observed within the various versions of the *Eighth Book of Moses*, exhibits variations contingent upon the specific portion of the text and corresponding traditions. Nevertheless, a general characterization reveals that these texts' spells and rituals rely on a composite framework of divine and supernatural authority (Betz, 1985:174–177). To elaborate, the spells and invocations contained in these texts invoke the names of diverse entities, including Greek gods, angels, demons, and other supernatural beings, to solicit their power and cooperation in service of the magician's objectives (Betz, 1985:174–177). These entities encompass a spectrum of names in different real and imagined languages. The first section (li. 1–38) refers to Greek gods and entities, but also the "Key of Moses" and the Egyptian priest Manetho. Later (li 64–90), there is a reference to the one who is "greater than all, the all-creating one," who is above other gods and is given names in various languages and writing systems (Hebraic, Egyptian, Hieroglyphic, and Hieratic) including invented ones (bird-glyphic, falconic, and baboonic). Other divine names occur, including *Sabaōth*, *Adōnai* and *Iaō* (Hebrew), *Lailam* (hieroglyphic), *Anoch* (Hebrew), *Aldabadaeim* (Egyptian), *Abrasax* (apparently baboonic), and *Menephōiphōth* (apparently Egyptian or related), and in addition to the Greek gods from the first section, *Eschakleō*, *Genna*, *Spora*, *Moira*, *Kairos*, *Phōs* and *Psyche* (divine Greek entities). These beings are believed to transcend human limitations, possessing knowledge and capabilities that extend beyond the ordinary. Through the invocation of their names, the magician aspires to access their formidable power and wisdom (Betz, 1985:174–177).

In addition to invocating supernatural entities, the *Eighth Book of Moses* incorporates an assortment of highly complex ritual actions encompassing the utilization of talismans, holy water, and other sacred artefacts. These actions are believed to endow the magician with protection and empowerment, ultimately allowing them to become an initiate of one of seven Greek gods (Betz, 1985:172). The given requirements are remarkably intricate and specific, demanding meticulous adherence to a 41-day purification process that concludes during the dark phase of the moon in Aries (li. 5). These requirements extend to the choice of a westward-facing residence (li. 8), a condition that no deaths should have

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occurred within the home in the preceding year, and the arrangement of a precisely constructed altar containing specific elements (li. 9). Notably, various incense types corresponding to specific deities (li. 14–23), the grinding of seven flowers over 21 days before initiation (24–26), and a carefully timed initiation on a new moon (li. 30) further highlight the depth of detail. The initiation itself involves the presentation before gods using a key (li. 31), accompanied by specific talismans and incantations, ultimately conferring upon the magician the authority to serve a deity (Betz, 1985:172–173). Overall, the foundation of authority embedded within the *Eighth Book of Moses* rests upon the belief in the existence of supernatural beings and the conviction that magical rituals and incantations possess the capacity to command and govern these entities, thereby facilitating the achievement of desired outcomes (Betz, 1985:174–177).[81]

5.3.3 The Tenth Hidden Book of Moses

The Tenth Hidden Book of Moses, found within the same papyrus, *PGM* XIII.734–1077, stands as a compilation of magical spells and rituals originating from the Hellenistic period in Egypt. The basis of authority in *The Tenth Hidden Book of Moses* closely mirrors that found in other texts within the *PGM* corpus. It revolves around the invocation of divine and supernatural entities, including the gods associated with days, hours, and weeks (li. 736), the *Ogdoas* (a collective group of eight Egyptian deities) (li. 742, 752), and Greek gods such as *Zeus* (li. 749, 1030), *Helios* (li. 751), *Hades* (li. 800), *Aphrodite*, *Kronos*, *Ares*, and *Selene* (li. 1064). The text outlines a ritual that necessitates the calling upon a succession of celestial beings, demons, and other supernatural entities, comprising prominent figures like the archangels found in other Hebrew literature: *Moses*, *Michael*, *Gabriel*, *Raphael*, and *Uriel*, as well as heroes from Greek mythology and other mythic figures, such as Greek *Orpheus*, Persian *Ophos*, and *Zoroaster* (Betz, 1985:189–195). Some direct Hebrew references are present, notably the divine names *Iaō*, *Sabaōth*, *Adōnai* (li. 924–925), and a later mention of concepts explained in the "Hebrew Law" (ἐν τῷ νομῷ...ἁβραιστί) (li. 975), followed by the names *Abraham*, *Isaac*, and *Jacob* (li. 978). Through the invocation of these entities, the magician endeavours to harness their power

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[81] Refer to Betz (1985:172–173) for more information and commentary.

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and secure their cooperation in the pursuit of designated objectives. These goals may encompass safeguarding the magician from harm, amassing wealth or influence, or accessing concealed knowledge (Betz, 1985:189–195). Evidently, the text conveys the potency of such invocations, which underscores the invincible nature of the magician, fortified by the presence of the invoked names within their very being.

Furthermore, *The Tenth Hidden Book of Moses* again incorporates an array of ritual actions into its practice. These encompass the utilization of holy water, incense, and other sacred equipment, each serving to heighten the authority and potency of the magician (Betz, 1985:189–195). Overall, the basis of authority in this text finds its space in the belief in the existence of formidable supernatural entities that can be summoned and directed through the application of magical rituals and incantations. It is a reflection of the broader tradition of magical practices prevalent in the ancient world, whereby individuals sought to access the latent forces of the universe by manipulating divine and supernatural agencies (Betz, 1985:189–195).

5.3.4 A Love Spell of Attraction

A Love Spell of Attraction (*PGM* XXXVI.295–311) is a love spell involving fire divination over unburnt sulphur. As mentioned, LiDonnici did not include this in her list of texts because, like the *Prayer of Jacob* (in fact more so), it does not explicitly label any part as "Hebrew" or "Jewish." To her, this is likely because the references to Hebrew stories and names are so obvious that there is no need to label them as such. The purpose of this spell is to attract a specific person, identified with the placeholder *NN,*[82] to the magician or client (Betz, 1985:276). The process of the spell requires the use of seven lumps of unburnt sulphur, which are consecutively thrown into an altar fire made from vine wood while reciting an incantation (li. 296–297).

[82] It is a common convention, in written Greek magical traditions, to employ "NN" as a symbolic representation, denoting the space where the practitioner later incorporates the pertinent name corresponding to the specific individual or individuals involved in the execution of their spell.

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During the ritual of throwing the sulphur lumps into the fire, specific divine names are invoked, including *Pap Tapheiaoō*, *Sabaōth*, *Arbathiaō*, *Zagourē*, and *Pagourē* (li.309) and the great archangels *Michael*, *Zouriēl*, *Gabriēl*, *Sesengenbarpharangēs*, *Istraēl* and *Abraam* (li. 310). The magician adjures these divine entities to attract the desired person, *NN*, to the magician. The only non-Hebrew name used is *Aphrodite* (li. 306), but it is invoked within the context of the "rite of Aphrodite" as a metaphor for sexual love, rather than as a direct appeal to the Greek goddess (Betz, 1985:276).

In the spell, the magician invokes the divine by referencing the biblical narrative of the destruction of the cities of Sodom and Gomorrah (li. 300), Admah, Zeboiim, and Segor, where sulphur played a significant role. The spell also refers to the *Old Testament* story of Lot's wife, Genesis 19:26 (li. 301). The magician addresses the sulphur as a force that served God in the past and now requests it to serve in the context of the magician's desire (Betz, 1985:276). The basis of the magician's authority lies in associating the sulphur with the divine intervention in those biblical events and invoking divine names and arch-angels to compel the desired person to fulfil the magician's intentions.

5.4 THE WORLDVIEW OF TEXTS IN THE GREEK MAGICAL PAPYRI

The following table summarises the Jewish and non-Jewish elements, the foundation of authority, and additional ritual requirements specifically discerned within these texts.

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Table 5: Comparative Analysis: Jewish Elements

Elements	***The Prayer of Jacob* (PGM 22b)**	***The Charm of Pibechis* (PGM IV.3007–86)**	***The Eighth Book of Moses* (PGM XIII. 1–343)**	***The Tenth Hidden Book of Moses* (PGM XIII. 734–1077)**	***A Love Spell of Attraction* (PGM XXXVI 295–311)**
Hebrew Names of God	Iaō (13), Abaōth, Abrathiaōth (15), Sabaōth (15, 20), Adōnai (15), God of the Hebrews (18).	Abraōth, Iaō, God of the Hebrews (3015), Jesus (3020), Sabaōth (3055).	Sabaōth (80, 146), Arbathiaō, Arathy Adōnaie (80, 147), Anoch/Anok (84, 149), Iaō (147, 201, 205, 206).	Iaō (816, 821, 880, 881, 886, 926, 1020, 1046), Sabaōth, Abratiaōth, Adōnai (926).	Sabaōth, Arbathiaō (309).
Other Hebrew Old Testament References	Father of the Patriarchs (2), Abraham (6), Sinai (10), the one seated on the sea (11), from the tribe of Israel (19).	Osrael (3034), Pharoah (3035), Plagues (3036), Solomon, Jeremiah (3040), god, light-bearing, Pharisaos (3045), who formed of dust the race of humans (3046), Jordan, Red Sea, Israel (3055), cherubim (3060), Jerusalem (3068), for this charm is Hebraic (3085).	In the Temple of Jerusalem (233).	Abraham, Isaac, Jacob (816, 975), Michael, Gabriel, Raphael, Uriel (930), Moses (1059).	Sodom and Gomorrah, Admah, Zeboiim, (300), Lot's wife (301), Michael, Zouriēl, Gabriēl, Istraēl Abraam (310).
Non-Hebrew References **Non-Hebrew References cont.**	Dragon gods (12), Helios (13).	Tannētis (3025), Ammon (3039), Ebousacus, Cherseus (3045), and Iaeobaphrenemoun (3071).	Aries (7), Hermes (15, 174), Kronos (17), Zeus, Ares (19), Helios (19, 65, 79, 116, 141, 255), Aphrodite (19), Hermes (20), Selene, Apollo (103), Zagourē (80, 146), Rai, Lailam (81), Aldabaeim (85, 151), Abrasax (85, 156), Chi Chi Chi Chi Chi Chi Chi Tiph Tiph Tiph (85, 157), Menephoiphoth Cha Cha Cha Cha Cha Cha Cha (86, 160), Phos (166, 188, 190),	Ogdoas (742, 752), Zeus (749), Agathos Daimon, Helios (751, 771), Hades (800), Zagourē (926), Zeus (1030), Aphrodite, Kronos, Ares, Selene (1064).	Aphrodite (306), Pap Tapheiaoō (309), Zagourē, Pagourē, Sesengenbarpharangēs (310).

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Elements	*The Prayer of Jacob* (PGM 22b)	*The Charm of Pibechis* (PGM IV.3007–86)	*The Eighth Book of Moses* (PGM XIII. 1–343)	*The Tenth Hidden Book of Moses* (PGM XIII. 734–1077)	*A Love Spell of Attraction* (PGM XXXVI 295–311)
			Eschakleō (171), Nous or Phrenes (174), Genna (175), Spora (176), Moira (177), Kairos (186), Psyche (192, 193), Pythian serpent (194),		
Foundation of Authority	Biblical phrases, names of God, and narratives. Invocation of 'the God of the Hebrews' (18). Reciting the prayer seven times while facing the North and East (26).	Purification Rites: Remain pure by not eating pork (3080). Ritual Actions: Blow once from the tips of the feet up to the face while conjuring (3084). Boil oil of unripe olives, mastigia herb, lotus, and marjoram together while reciting a specific incantation (3009). Write on a tin lamella and hang the lamella on the patient (3014). Biblical References: The Exodus, The actions of Solomon, The "power of God." Ritual Formulae: *Voces Magicae*	Purification Rites: Remain pure for 41 days. Align completion with the dark of the moon in Aries (5). Have a ground-level house with a west-facing door (7). Invoking Names of Diverse Entities: Angels, demons, and other supernatural beings. Ritual Actions: Set up an earthen altar in the middle of the house (9). Utilization of talismans, holy water, and other sacred artefacts. Use incense related to specific deities (12). Make three figures from fine flour representing bull-faced, goat-faced, and	Utilization of Sacred Equipment. Ritual Formulae: *Voces Magicae.* Invocation of Divine and Supernatural Entities. Ritual expert's purity requirement: Wrist adorned with wreaths of seasonal flowers (1005). Offering of frankincense (1015). Ritual Actions: Facing the rising sun, stretch out your right hand to the left, saying "A." To the north, put forward only your right fist, saying "E." To the west, extend both hands in front of you, saying "E." To the south, hold both hands on your stomach,	Associating Sulphur with Divine Interventions: Biblical events. Invoking Divine Names and Archangels. Ritual Formulae: *Voces Magicae.* Ritual Actions: Construct an altar fire using vine wood. Take each of the seven lumps of sulphur. Say the spell over each lump individually. Throw each lump into the fire as part of the ritual (295).

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Elements	***The Prayer of Jacob* (PGM 22b)**	***The Charm of Pibechis* (PGM IV.3007–86)**	***The Eighth Book of Moses* (PGM XIII. 1–343)**	***The Tenth Hidden Book of Moses* (PGM XIII. 734–1077)**	***A Love Spell of Attraction* (PGM XXXVI 295–311)**
Foundation of Authority cont.			ram-faced deities (32). Cense the figures, eat them, and recite the spell for the gods of the hours (32). Write the great name with the seven vowels (39). Draw a falcon-faced crocodile and the nine-formed god (49). Draw a snake biting its tail (50). Ritual Formulae: *Voces Magicae*	saying "I." To the earth, bend over, touching the ends of your toes, saying "O." Look into the air, hand on your heart, saying "Y." Look into the sky, both hands on your head, saying "O" (824). Invoke the winds and the dawn (855). Perform an initiation rite on the thirteenth day of the month (888). Lick off a gold lamella with associated chants and phrases (890). Write the seven vowels on the gold lamella to be licked off (897). Write the seven vowels on a silver lamella for the phylactery (900).	

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I have utilized this limited selection of texts to enhance my comprehension of the *PGM's* worldview with Jewish influences, acknowledging the necessity for further investigation to obtain a more nuanced understanding. In Lesses' examination of the Hekhalot literature's worldview, a key insight was that it depicted a reality encompassing both human and spiritual realms, allowing for human interaction and demands on the spiritual world.

In contrast to the more consistent collection of Hekhalot literature, the *PGM* presents challenges in constructing a coherent worldview due to its lack of consistency, unclear information about compilers and collectors, and potential variations from text to text. However, within this dynamic context, there exists a framework where humans can engage with divine beings of various powers under specific conditions. The absence of a distinct separation between different religious or spiritual belief systems allows for the invocation of gods, names, or a supreme deity from diverse traditions—be they Greek, Egyptian, or Jewish—in the same context.

The intent behind referencing Jewish figures, names, or elements remains ambiguous in this sample. It is unclear whether these references are intended to resonate with Jewish and Christian users, as observed in *The Prayer of Jacob*, *The Charm of Pibechis*, and *A Love Spell of Attraction*. Alternatively, these references may contribute to the mystique of employing less familiar or a broader array of names and words, as seen in the texts attributed to Moses.

Notwithstanding, these texts with Jewish influence from the *Greek Magical Papyri* showcase the common threads of supernatural invocation, ritual actions, and seeking of specific outcomes. They also reveal the syncretic nature of magical practices during this period, where practitioners integrated elements from various traditions to address their needs. Furthermore, common threads are revealed in their specific purposes, their appeal to particular audiences, and the emphasis on the magician's competence as the basis of their authority. In these texts, we can observe common themes in their approaches to authority, rituals, and supernatural invocation.

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5.4.1 Common Themes

1. **Supernatural Invocation**: All these texts draw upon the authority and power of divine and supernatural entities. They invoke various names, including Hebrew-associated *Iaō*, *Sabaōth*, *Adōnai*, and numerous others, as well as angels, archangels, and celestial or mythical beings. These entities are seen as intermediaries between the practitioner and the divine, with their names and attributes holding significant power.
2. **Ritual Actions**: Each of these texts incorporates a series of ritual actions that serve to enhance the authority of the magician. These actions can include purification rituals, offerings, and the use of sacred artefacts such as talismans, holy water, incense, and specific materials. They may also simply require repeated recitation facing certain directions. These rituals are believed to make the practitioner spiritually and magically prepared to interact with the supernatural.
3. **Seeking Specific Outcomes**: The texts examined emphasize the practical application of magical practices to address specific human needs, such as healing, protection, love, and wealth. Additionally, the contrast between Neoplatonist philosophers Porphyry and Iamblichus, as outlined by Struck (2001:387)[83], sheds light on the philosophical underpinnings of magic and ritual during the Hellenistic period. While Porphyry advocated a contemplative approach to reaching the divine, Iamblichus emphasized the necessity of taking concrete actions to connect with the divine. This emphasis on action and ritual aligns with the practices described in the discussed texts, where individuals seek to gain divine knowledge, power, or favour through specific ritual actions and invocations.
4. **Jewish Influence**: While the texts do reference names and elements associated with the Jewish tradition, they are not overtly (or exclusively) Jewish in nature. They seem to incorporate elements that might be familiar within Jewish (or Christian) contexts, making them attractive to individuals from these backgrounds. This reflects a syncretic approach, where various religious and magical traditions coexist and interact.
5. **Purpose and Audience**: The texts may have been designed to appeal to a clientele who identified with Jewish (or Christian) backgrounds. They should be clarified as

[83] See Section 1.2.3 for more on Struck (2001).

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not constituting authentic Jewish magic; instead, they are adopted by practitioners for an appearance of authenticity (Dieleman, 2019:313). They seem strategically crafted to resonate with individuals who identify with Jewish or Christian backgrounds. The likely purpose is to offer comfort or persuasion, particularly for individuals navigating critical situations. This underscores the intricate link between magical practices and personal belief systems, highlighting the texts' potential appeal to an audience seeking a connection with specific cultural or religious frameworks.

6. **Syncretism**: These texts exemplify the syncretic nature of magical practices during the Hellenistic period. They reflect a syncretic blend of religious and philosophical ideas from various cultural and religious traditions, including Egyptian, Greek, Jewish, and Christian influences. This syncretic worldview is characteristic of the broader context of magical practices in the Hellenistic and later eras, where diverse traditions and beliefs intermingled.[84]
7. **Authority and Competence**: Regarding Speech Act Theory's felicity conditions, the authority to make statements and perform magical acts in these texts is multifaceted. It relies on a combination of factors, including (but not so much) the social status of the practitioner, the utilization of traditional language and formulae, the invocation of deities and supernatural forces, and the meticulous execution of ritual actions. In many instances, practitioners believe that their authority stems from having received special knowledge or blessings from the divine realm, positioning them as intermediaries between humans and gods. Also, the effectiveness of magical spells and formulae hinges on the precise performance of ritual actions and the use of specific language and formulae. The practitioner's proficiency in ritual performance is crucial for the success of the magical operations. Overall, the authority to engage in these magical practices often derives from the practitioner's conviction that they are initiated into a particular tradition or possess unique knowledge imparted by supernatural sources. These texts provide valuable insights into the complex and syncretic nature of magical practices in the Hellenistic era and the role of authority in performing them.

[84] LiDonnici (2007:92), as mentioned, argues that there is less syncretism evident in *The Prayer of Jacob*.

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5.5 FELICITY CONDITION: RECEPTIVITY OF THE SPEAKER AND PARTICIPANTS

The examination of speech acts extends to Austin's (1962:14–15) third felicity condition—according to Frankfurter (2019:609), which entails an investigation into the receptive condition for change on the part of both the speaker and the participants involved.[85] Within this analytical framework, it becomes essential to assess the willingness and readiness of individuals to accept and act upon speech acts, particularly those with performative functions. In the context of texts influenced by Jewish traditions, including but not limited to *The Prayer of Jacob*, a notable challenge arises in ascertaining the emotional and psychological states of the speakers and participants concerning their openness to change. These texts, as preserved, do not explicitly provide insights into the inner experiences of those engaged in the ritual. Therefore, an understanding of the broader cultural and religious context is indispensable (refer to the contextual analysis in Chapter 2 and comparative analyses given above in Chapter 5).

It is also advantageous to employ hypothetical constructs as a means of analysis. In this regard, one may posit a hypothetical scenario wherein the speaker assumes the role of a ritual expert, and there exists a client actively seeking the aid of said expert (Van der Horst & Newman, 2008:222–223). Such a construct inherently suggests a certain degree of receptivity on the part of the client. The mere act of the client's initiation of the ritual and solicitation of divine intervention implies a predisposition toward embracing change. It is within this context that we discern the expected attitudes and inherent receptivity of participants partaking in such rituals. Notably, individuals who actively seek magical or divine intervention often do so under the conviction of the efficacy of these practices, signifying a heightened inclination toward change (refer to Section 3.2.5 on the origins and ancient pedigree of *PGM*).

Frankfurter (2019:610) discusses the application of Speech Act Theory in religious studies, particularly inspired by Vedic scholar Wade Wheelock. Wheelock identified ceremonial speech acts designed not to convey information but rather to "create and allow the

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[85] Refer to Chapter 1 (Section 1.5) where I mention and list Austin's felicity conditions.

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participation in a known and repeatable situation." These acts aim to bring about a specific state of affairs while simultaneously expressing acknowledgement of its reality (refer to Section 1.2.3). Furthermore, regarding Austin's third felicity condition, Frankfurter (2019:612–613) suggests that the illocutionary speech act or performative utterance is not about language inherently carrying magical force but rather about certain types of speech acts functioning to change things in the world or create situations that invite change. Therefore, applying Austin's third felicity condition to *The Prayer of Jacob* would involve exploring how the prayer serves to create a transformative situation or invites change in the ritual context. *The Prayer of Jacob* employs a combination of invocations, appeals, and ritualistic actions to create a transformative situation. The supplicant seeks divine favour, wisdom, and power, while the repetition and ritual elements contribute to the efficacy of the prayer in inviting positive change in the supplicant's life. These are discussed below.

Invocation of the divine: The prayer begins with an invocation of the Creator (li. 2), addressing the deity as the Father of the Patriarchs (li. 2), the Father of all powers (li. 4), and the Creator of angels and archangels (li. 7). The use of sacred names and titles emphasizes divine authority and power and brings about a new state of affairs (refer to Section 3.3.4 for a detailed analysis).

Invocation of sacred names: Specific names such as *Abaōth*, *Abrathiōth*, *Sabaōth*, and *Adōnai* (li. 15) are invoked. These names hold significance in the context of divine power and authority. The repetition of these names amplifies their potency. They are intentionally employed to trigger specific actions by the divine being—to create a transformative situation (refer to Sections 4.2.4 and 5.3 for more on divine names).

Appeal for favour and recognition: The prayer seeks divine favour by recounting instances of past blessings, such as the favour shown to Abraham (li. 6). By reminding the deity of these acts, the supplicant establishes a connection with the divine and appeals for similar benevolence. Thus, the speaker is inviting and acknowledging the reality of God's benevolence (Frankfurter, 2019:612).

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Addressing God's attributes: The prayer acknowledges various attributes of the divine, including being the God of powers (li. 2), angels, and archangels (li. 3). This multifaceted description reinforces the omnipotence and transcendence of the invoked deity.

Summoning divine power: The supplicant summons divine power, calling upon the Lord, God of the Hebrews (li. 18), to extend influence over the realms above, below, and under the earth (li. 17). This demonstrates a desire for a transformative intervention in various aspects of existence. An examination of expressives within the text is instrumental. They serve as linguistic vehicles for expressing the speaker's emotional and psychological states, especially in response to divine or supernatural interactions. These linguistic cues can potentially unveil sentiments such as faith, devotion, or hope, which, in turn, allude to a receptive disposition toward change. (Refer to Section 4.2.3 for more on expressives.)

Request for wisdom and power: With its petitionary nature, *The Prayer of Jacob* serves as a prime example of investigating the implied receptivity of unknown speakers and participants to change. The very act of formulating specific requests and addressing them to (the Hebrew) God inherently conveys the speaker's desire for the requests to be granted (refer to Section 4.2.1 on exercitives). The prayer includes specific requests for wisdom and power (li. 23), asking the deity to fill the supplicant's heart with good things (li. 24). This is a plea for transformative qualities that align with the divine and elevate the supplicant to a state resembling an angel on earth (li. 24).

Alignment with immortality: The prayer expresses a desire to become immortal (li. 24) and to receive the gift bestowed by the divine (li. 25). This transformative aspect transcends the mortal realm and aligns the supplicant with eternal and immortal qualities.

Repetition and ritualistic action: In the context of these magical texts, precision and correctness are paramount, and deviation from prescribed procedures may jeopardize the efficacy of the rituals (refer to authority and competence in Section 5.4.1). This underscores the notion that both the speaker and the client actively seek to interact with and influence the divine or supernatural realm, thus emphasizing their receptivity to this form of intervention. Furthermore, the instruction to say the prayer seven times to the North and East in *The Prayer of Jacob* adds a ritualistic element. Repetition in a specific

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direction is a common feature in magical practices and symbolizes the desire for divine influence to permeate various aspects of life (refer to Section 5.4).

In summary, *The Prayer of Jacob*, analysed through the lens of Austin's third felicity condition, reveals its potential to create transformative situations and invite change through a combination of invocations, appeals, and ritualistic actions. The supplicants' active engagement underscores their receptivity to divine intervention, highlighting a profound inclination toward change in their pursuit of magical or divine assistance.

5.6 ILLOCUTIONARY AND PERLOCUTIONARY EFFECTS IN THE PRAYER OF JACOB

I am using Ray's (1973) Performative approach in this discussion, as introduced in 2.3.1. The argument unites with the "performative" paradigm, positing that the illocutionary speech acts intrinsic to *The Prayer of Jacob* may indeed manifest practical perlocutionary effects, including the realization of articulated requests or the exertion of persuasive influence upon the divine. This interpretation diverges from the "expressive" viewpoint, which predominantly construes rituals as mechanisms designed primarily for the cathartic alleviation of psychological tensions, with their capacity to engender pragmatic outcomes being relegated to a secondary plane of consideration.

The Prayer of Jacob does not overtly provide textual evidence regarding the response or reaction of the intended hearer, who, in the case of requests, is God, and in the case of direct commands, is the client. Our understanding is further complicated by the absence of direct evidence for a specific occurrence of the prayer, prompting us to theorize about the potential variability in the felicity of each ritual execution. In alignment with the performative aspect of speech acts, if the felicity conditions pertaining to illocutionary speech acts have been satisfactorily met, it is presumed that the utterances are felicitous and efficacious. In this context, success lies in both the illocutionary and perlocutionary dimensions, whereby the spoken words effectively transform into actions that effect change in the world.

For instance, consider the scenario of a priest uttering the words, "I now pronounce you husband and wife." If all requisite felicity conditions have been met, the ensuing perlocutionary act would manifest as the alteration in the couple's legal and social status from

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"single" to "married," prompting them to commence behaving accordingly (Austin, 1962). The same principle applies to the utterances within *The Prayer of Jacob*, even though they are framed as requests rather than pronouncements. Drawing from Austin's framework (1962:154), the consequences of exercitives, such as requests, may encompass influencing others to undertake certain acts or granting or withholding permission for specific actions. Consequently, the perlocutionary act (of felicitous utterances) within *The Prayer of Jacob* would entail the realization of the intended positive outcomes following the successful illocution. In this context, it signifies that the speaker has effectively invoked the presence of God, and God has not only heard the supplicant but has also genuinely responded to the invocation. The successful speaker would, consequently, undergo a transformation, experiencing rectification, wisdom, and empowerment. Additionally, the speaker might be deemed as having received a divine gift, potentially leading to their transformation into an immortal earthly angel.

On the contrary, when felicity conditions go unmet, the speaker's utterances lose their efficacy (Austin, 1962:15). The speaker may face challenges in achieving the intended illocutionary act, leading to potential misfires. Factors contributing to this may encompass a lack of authority, misunderstanding of the conventions associated with the speech act, or insincerity in the execution (Austin, 1962:16). Abuses can occur when the speaker inappropriately employs the illocutionary act (Austin, 1962:16). Additionally, misunderstandings may arise when the hearer struggles to recognize the intended illocutionary act, stemming from factors such as limited knowledge of the conventions linked to the speech act or a misunderstanding of the speaker's intentions (Austin, 1962:17). (See Chapter 2, Sections 2.2.1 and 2.2.2 for more on Austin's felicity conditions and Searle's speech act rules).

Furthermore, it is essential to note, especially in rituals and prayers, that we are engaging with an unseen, non-human, or spiritual recipient or addressee—an aspect not extensively covered by Austin or Searle in their examples. Austin's conditions for the petitioner emphasize correct and complete execution of the procedure, alignment with specified thoughts and feelings, and subsequent conduct in accordance with the procedure (Austin, 1962:15). Even if the petitioner and reciter meticulously adhere to all conditions, maintaining the right attitude and intent, there remains a potential scenario where the prayer

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might be deemed infelicitous. This hinges on the addressee: whether they exist, possess the power to fulfil the requests, or respond positively to the prayer's formulation. This potentiality delves into philosophical and spiritual inquiries, which may not be necessary to elaborate on here. For instance, do the participants perceive the ritual as successful even if the hearer cannot or will not respond as expected, especially when dealing with ambiguous or immeasurable results? This non-linguistic aspect, while challenging to measure within Speech Act Theory, finds some elucidation in the "other perspectives" mentioned in Chapter 2 (section 2.4.2), addressing questions about the efficacy of speech-act rituals.

5.7 CONCLUSION

In this chapter, the examination of Jewish influence within *The Prayer of Jacob's* context among the other texts from the *Greek Magical Papyri* aimed to identify shared Judaic elements and determine if one can categorize *The Prayer of Jacob* as a Jewish magical text. LiDonnici's work provided valuable insights into identifying Jewish elements within magical texts. While elements like *Iaō, Sabaōth, Adōnai*, palindromes, and references to Hebrew biblical characters, places, and events are widespread, their presence alone does not conclusively signify a Jewish origin but reveals the syncretic worldview of ancient magic. *The Prayer of Jacob* exhibits Jewish elements through references to the God of Israel, Abraham, and Hebrews, suggesting a Jewish influence, though this is not definitive.

The chapter discussed texts like *The Charm of Pibechis* (*PGM* IV. 3007–86), *The Eighth Book of Moses* (*PGM* XIII. 1–343), *The Tenth Hidden Book of Moses* (*PGM* XIII. 734–1077), and *A Love Spell of Attraction* (*PGM* XXXVI. 295–311), all of which incorporated Jewish and non-Jewish elements in various ways to enhance their authenticity and authority. The authority in these texts stemmed from invoking specific deities, employing sacred formulae, and performing rituals to ensure efficacy in achieving their goals. These texts share themes of supernatural invocation, ritual actions, and practices aimed at specific outcomes, emphasizing common purposes, audience appeal, and the magician's competence as foundational elements of their authority. This framework allows for the invocation of deities from Greek, Egyptian, or Jewish traditions.

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Additionally, the analysis primarily focused on understanding the prayer's framework within the literary magical context, as determining the speaker's authority and experience remains challenging due to the text's nature. The exploration of illocutionary force in speech acts within *The Prayer of Jacob* emphasized that the authority to make statements in the *Greek Magical Papyri* relies on several factors, including (but not limited to) the speaker's social status, traditional language usage, invocations of deities, and the performance of rituals. The use of Hebrew biblical language and formulae in *The Prayer of Jacob* underlines its authoritative nature, aligning it with established traditions. Furthermore, *The Prayer of Jacob* creates transformative situations and invites change through a combination of invocations, appeals, and ritualistic actions.

Finally, the Performative approach, as discussed in Ray's work, focused on both illocutionary and perlocutionary effects, considering conventions governing procedures and their causal effectiveness within participants' beliefs. In the context of the performative approach, *The Prayer of Jacob* anticipated that successful illocutionary acts would lead to positive perlocutionary effects, invoking God's presence and achieving desired outcomes.

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CHAPTER 6: CONCLUSION

6.1 INTRODUCTION

In this chapter, I present the findings of my Speech Act Analysis of *The Prayer of Jacob*, summarising my research and exploring its implications for scholarship. An examination of the limitations inherent in Speech Act Analysis is presented, accompanied by recommendations. Subsequently, I delineate a potential avenue for further research. Finally, the chapter concludes with a response to the hypothesis posited at the outset (Chapter 1, Section 1.4) of this dissertation.

6.2 SUMMARY

My dissertation delved into *The Prayer of Jacob* within the context of magical spells and performative language. I found inspiration in studies on magical utterances that delve into the impact of magical words on reality, drawing from the works of Tambiah (1968, 1973, 1985), Swartz (1992, 1994, 2001, 2006), Harari (2005, 2012, 2017, 2019), Bohak (2000, 2009, 2011), and Frankfurter (2002a and b, 2019). I employed Lesses' (2001) methodology to analyse the illocutionary force, with a focus on identifying performative or illocutionary speech acts within the prayer. These acts were grouped into exercitives, including requests and entreaties, direct addresses containing the names of God, and expressives describing God's power. I also examined the use of *voces magicae*, which are enigmatic words. I classified the prayer's structure and content according to Austin's (and Searle's) speech act categories, identifying speech acts such as requests to the divine and commands to the person reciting the prayer. These elements, in conjunction with the divine names and enigmatic words, aimed to elicit sympathy from God and strengthen the prayer's authority. The illocutionary force of the requests was reinforced by the combined effects of verbal utterances, divine names, and expressives.

I also discussed Austin and Searle's felicity conditions for successful speech acts, demonstrating that the requests would need to meet criteria such as intention, authority, clarity, appropriateness, respect, belief in the recipient's capability, and receptivity. The successful fulfilment of felicity conditions would indicate that the speaker's intentions have been effectively conveyed. The potential perlocutionary effect suggests that the desired change

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would be achieved if all conditions were met, indicating that God has understood the speaker's requests and brought about positive outcomes.

6.3 IMPACT ON SCHOLARSHIP

The utilization of Speech Act Theory, a concept from the field of linguistics and philosophy of language, can provide valuable insights into the study of ancient magic rituals by facilitating the analysis of the performative aspects of ritual language and actions. This theory recognizes that language is not solely used to convey information but can also perform actions. In rituals, words are often used to achieve a specific effect or transformation, aligning with the notion of "performative utterances" in Speech Act Theory, where the act of saying something is equivalent to performing an action. This can be seen in the example of when a priest utters words of consecration during a religious ceremony; the act of uttering those words is a crucial aspect of the ritual that transforms ordinary elements into sacred ones. Speech Act Theory categorizes utterances based on their illocutionary acts, which are speech's intended functions or effects. In ancient rituals, utterances and actions are frequently directed towards specific illocutionary acts, such as blessing, invoking, consecrating, dedicating, and requesting. By understanding the illocutionary acts embedded in ritual language, one can gain insights into the purpose and meaning of the ritual.

Speech Act Theory emphasizes that performative utterances are effective only when certain conditions are met, including the proper context, participants, and sincerity. Similarly, in ancient rituals, the efficacy of the ritual often relies on adhering to specific conditions, such as performing the ritual at the right time, in the right place, and by the right person. Studying ancient rituals through the lens of Speech Act Theory can help to explore the relationship between the performative language used in the ritual and its intended effects. In Speech Act Theory, performatives have "illocutionary force"—the power to bring about a change in the external world. Similarly, ancient rituals are often associated with the idea of "ritual power"—the belief that the performance of rituals can influence or control supernatural forces or bring about desired outcomes. Analysing rituals as speech acts with illocutionary force sheds light on the connection between linguistic expressions and the perceived power of rituals. Speech Act Theory recognizes that social context shapes the meaning and effectiveness of a language. Similarly, rituals are

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embedded in specific cultural and social contexts, and their effectiveness often depends on participants' adherence to established norms and practices. By examining how speech acts in rituals correspond to social norms and expectations, researchers can better understand the role of rituals in shaping and reinforcing cultural identity and social structure. Speech Act Theory emphasizes that understanding the illocutionary force of an utterance requires shared linguistic and cultural knowledge between the speaker and the hearer. Similarly, ancient rituals are often transmitted through generations, and participants are expected to possess the necessary knowledge and understanding to perform the rituals correctly. Analysing rituals as speech acts highlights the importance of shared linguistic and cultural contexts in ritual transmission.

In essence, Speech Act Theory offers a framework for exploring the dynamic relationship between language, action, meaning, and efficacy in the context of ancient rituals. By applying this theory, researchers can gain deeper insights into how rituals functioned, how the participants understood them, and how they contributed to past cultural and religious practices.

6.4 LIMITATIONS

While Speech Act Theory presents a valuable framework for examining language and action in the context of ancient rituals, it is not without its limitations and challenges when applied to this domain. Specifically, Speech Act Theory was primarily designed to analyse contemporary language use and communication and, therefore, requires careful consideration of the historical, cultural, and religious contexts in which ancient rituals took place. The fact that many ancient rituals were conducted in various languages and dialects, some of which may not have direct linguistic equivalents in modern languages, challenges the precise categorizations required by Speech Act Theory. Moreover, ancient ritual texts and actions can be open to various interpretations, and discerning the intended illocutionary acts may not always be straightforward. These ambiguities are further compounded by gaps in historical knowledge and the absence of a cultural context, making it a complex and multifaceted area of study.

Rituals frequently incorporate symbolic gestures, actions, and objects that extend beyond verbal communication. Speech Act Theory, which primarily focuses on verbal

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communication, may, therefore, not fully capture the significance of non-linguistic elements in rituals. The range of purposes served by ancient rituals included religious, social, political, and cultural functions. Not all ritual actions can be easily classified as traditional illocutionary acts. The multiplicity of purposes and blending of various functions in rituals can challenge the strict application of Speech Act Theory. The success and efficacy of ritual actions are often tied to participants' beliefs, faith, and the power of tradition. Speech Act Theory does not inherently account for the psychological, emotional, and spiritual dimensions of ritual behaviour. Ancient rituals were transmitted and adapted over time, leading to variations in practice and interpretation.

Speech Act Theory assumes a stable linguistic context, which may not fully address the changes and adaptations that rituals have undergone throughout history. Ancient ritual practices are often reconstructed based on fragmentary textual and archaeological evidence. This limited evidence can make it challenging to identify and analyse the illocutionary acts and intentions behind specific ritual actions.

Speech Act Theory originates from Western linguistic and philosophical traditions, which may not fully align with the cultural and linguistic frameworks of non-Western ancient societies. Therefore, applying this theory to diverse cultural contexts requires caution. Integrating Speech Act Theory with other approaches, such as historical, anthropological, and archaeological methods, can provide a more comprehensive understanding of ancient rituals and their significance.

6.5 FURTHER RESEARCH

Drawing parallels between Ancient Greco-Egyptian and contemporary Zulu ritual practices in South Africa prompts me to contemplate the application of the insights gained in this dissertation to the modern South African context. What implications does scrutinizing the performative aspect of ancient rituals have for the present-day cultural and spiritual landscape in South Africa?

6.6 CONCLUSION

In conclusion, this dissertation has successfully identified the conditions determining the illocutionary speech acts of the verbs in *The Prayer of Jacob*. The authority of the speaker,

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the participant's openness to change, and the incorporation of conventional utterances emerge as pivotal factors. As anticipated, the research affirms that the verbs within the prayer function as performatives, encompassing exercitives, direct addresses, and expressives. The effectiveness of these performatives is tied to the deliberate use of divine names of God, *voces magicae*, and ritual actions operating within the specified conditions.

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APPENDIX A

Speech Acts in The Prayer of Jacob

Table 6: Speech Acts in *The Prayer of Jacob*

Exercitives: Requests and Commands	Expressives: The Power of God and *Voces Magicae*		Direct Addresses: Names of God
1. I invoke you 2. Hear me 3. I summon you 4. Hear the one who makes this prayer 5. Make straight the one who makes the prayer 6. Fill me with wisdom 7. Put power into me 8. Fill my heart with good things 9. Say the prayer of Jacob seven times to the North and East	1. Father of the Patriarchs, Father of all, Father of powers of the world, creator of all_ _ _ _, creator of the angels and the archangels, the creator of saving names. 2. Father of all powers, Father of the whole ordered world, and of all created existence, both inhabited and uninhabited. To whom the cherubim shrink from. 3. God of the powers, God of angels and archangels, king. 4. The one seated on the holy mountain Sinai. 5. The one seated on the sea. 6. The one seated above the dragon gods. 7. God seated above Helios. 8. The Lord of all. 9. Upon the chasm, giving power to those above, and below, and under the earth. 10. The Lord God of the Hebrews, of whom is the everflowing power. 11. The one who brings forth the snow, and over the stars above eternity and always travelling through and	1. _ _ _ Leleach _ _ _ _ arōach; _ (tou) _ _ ach abol _ ō _ _ _ _ _ _ _ uram’ (tou) _ _ _ _ boach _ ka _ _ _ _ _ _ _ _ _ _ _ th _ r; a _ _ _ _ _ _ _ chach; marirok _ _ _ uram’_ _ _ _ _ _ _ _ _ _ _ iththh _ _ _ _ _ _ _ _ sesoik _ _ _ _ 2. _ _ _ _ _ _ _ _ _ _ _ i _ bo _ _ _ _ _ _ athem, _ _ _ _ _ _ _ _ _ _ _ 3. Ea_ _ _ bl_ _ _ _ _ _ d _ k _ _ _ _ _ _ _ _ e _ thēs _ _ _ _ _ _ _ _ _ _ (parachthē _). 4. ta _ ō _ i _ _ _ ch. 5. tou_ _the _ _ _ _ _ _ ma _ _ si _ Abriēl; Louēl, _ _ _ _ _ m _ _ . 6. _ _ _ _ chire _ _ _ oz _ _ _ _ _ _ _. i _ .	1. Ἰάω 2. θεὸς Ἀβαώθ 3. Ἀβραθιαώθ 4. [Σα]βα[ώθ x2 5. Ἀ]δωνάι 6. βριλεων̣αι [Ἀ]δ̣ον̣α̣̣ι 7. χα̣...αώθ 8. Ἐπ̣α[γ]αήλ αλαμν 9. [Ἐλω]ήλ 10. Σουήλ

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	creating the wandering stars and fixed planets, urging all of them by your creative power.	7. astra _ _ _ _ _ e cha _ _ _ aōth	

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APPENDIX B: CERTIFICATE OF LANGUAGE EDITING

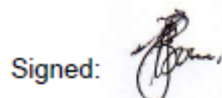
CERTIFICATE OF LANGUAGE EDITING

I, the undersigned, declare that I have edited the MA (Ancient Languages and Culture Studies) dissertation of Sihe Khumalo, titled:

THE PRAYER OF JACOB GREEK MAGICAL PAPYRUS (PGM 22b) AND SPEECH ACT THEORY.

I corrected some language and typing errors, changed the spelling of some USA English words to UK English, added missing information to the bibliography, and edited the style and format of the dissertation.

As is usual, the editor is not responsible for the correctness of changes made to the dissertation after it was edited and before submission or after possible changes suggested by the examiners were implemented.

Signed: 

Prof (emeritus) P.J. Botha

(A member of the South African Translators' Institute, no. 1000048.)

Date: 25 February 2024

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