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Η μαγεία του γραπτού λόγου: Η μαρτυρία των επιγραφών στα βυζαντινά μαγικά φυλακτά

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Early one evening while I was working on this article my five-years-old daughter came up with a Mickey Mouse doll in her hand, asking me to say “something magic to send him home.” Without giving it much thought I said “Time to go home, Mickey!” whereupon she gave me a disappointed look. Then she walked a few steps away, turned a full circle while waving her arms about, held up a small wand and chanted rhythmically: “Micksy home, micksa mickey mouse!” adding “That’s magic, mummy!”

The article explores the apotropaic use of the written word through the inscriptions found on Byzantine amulets, i.e. portable items of a private use, which were addressed to a Christian audience and have a magical character because of their depictions, symbols and inscriptions, which are not derived from the traditions of the official Church. The aim of the paper is to investigate the perceptions behind the creation, possession and use of these artifacts and to demonstrate that the written word appearing on these objects has all the characteristics of a ritual language, as defined in anthropological and religious studies.

Keywords
Byzantine period, inscriptions, ritual language, magic, magic amulets, magic papyri, magic lamellae, performativity, speech act theory J. L. Austin.

This episode, apart from apprising me of my daughter’s specialist knowledge on the subject of magic, strikingly confirmed what anthropologists and experts in religious studies have been maintaining for years about the importance, the role and the characteristics of speech in ceremonial procedures and especially in magic rituals. In other words that in these circumstances language does not just transfer ideas or information, but is an instrument used to achieve the purpose of the ritual operation, an unprecedented role of the written word appearing on magical objects.

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instrument which can also incorporate non-verbal symbols, such as gestures and actions and the symbolic use of ritual objects. This language is also mysterious and quasi incomprehensible, because it requires initiation into these practices. Finally, the words which are uttered in a magic ritual do not simply express a desire for something, but create the impression that they have the power to bring it about. Ritual language is, consequently, a form of words which is active and creates situations in which the participants in the ritual are involved.¹

These properties also characterize the inscriptions on Byzantine magic amulets, as will be shown below. However, before we turn our attention to the inscriptions, we must define the relevant category of magical amulets, i.e. clarify which objects, out of all the many items of individual use or personal devotion from the Byzantine period that could be described as amulets, we shall be dealing with in this paper.

Byzantine Magical Amulets: Definition and Research History

The word φυλακτήριον (phylacterium or phylactery) was used in the Byzantine world to describe a very wide range of objects.² As is clear from the sources, a phylacterium could be a cross,³ an icon,⁴ a holy book⁵ or a pilgrim memento.⁶ Simple everyday objects too, which acquired apotropaic and healing properties through Christian worship, such as, for example, the consecrated oil from the lamp above a saint’s tomb, were considered amulets.⁷ Thus objects of personal devotion with a purely Christian character and provenance were used as protection from the dangers threatening humankind.⁸

Naturally the official Church was against the use of amulets, and no doubt this can be related to the parallel existence of objects and practices of an apotropaic nature which neither came from within the Church itself nor were inspired by its teachings. However, the main reason for the reservations of the church authorities or even their positively hostile attitude to amulets was the fact that in many instances the boundaries between an orthodox, “Christian” form of protection (and therefore one potentially acceptable to the church) and the magical rituals, which manipulated demonic spirits using Christian symbols, were blurred.⁹ The episode from the 7th-century Life of St. Symeon Salos of Emesa, regularly mentioned in the literature, is revealing in this respect: having gained the trust of a sorcerer, Symeon asks her if she would like him to make her an amulet against the evil eye. Naturally she accepted and the saint gave her a tablet inscribed in Syriac

3 Gregory of Nyssa (ca. 381) described the small cross with a relic of the True Cross that his sister Makrina wore around her neck as a phylacterium (τοῦ σταυροῦ φυλακτήριου), Grégoire de Nyssa, Vie de Sainte Macrine (ed. P. Maraval), Paris 1971, 240 n. 2.
4 H. J. Magoulas, “The Lives of Byzantine Saints as Sources for the History of Magic in the Sixth and Seventh Centuries A.D.: Sorcery, Relics and Icons,” Byzantion 37 (1967), 266. In the Life of St. Stephen the Younger (8th century) it is said that the only phylacterium the saint had was an icon of Christ and his mother, ρώσες την του Χριστου εικόνα και της μητρός αυτού εις φυλακτήριον σταυρούς, M.-F. Auzepy (ed.), La vie d’Étienne le Jeune par Étienne le Dacque (Birmingham Byzantine and Ottoman Monographs 3), Aldershot 1997, 149, line 6.
5 For example John Chrysostom, Homily 72, PG 58, col. 609. το φυλακτήριον ἑκάστου, ως πολλαί τὸν τῶν γυναικών Εὐαγγέλια τῶν τρισημίων ἐίχασσαν ἐξων (the Gospels that many women now have hung round their necks are called phylacteria). It seems likely in this case that they were not whole books but just excerpts, which they would keep on their person, written on a sheet of papyrus or vellum.
7 A typical example is the episode in the life of Niketas Patrikios (8th-9th century) when the oil from the tomb of the saint saved those who had it from a sudden violent squall at sea, D. Papachryssanthou, “Un Confesseur du second Iconoclasme: La Vie du Patrice Nicétas (+836),” TM 3 (1968), 347. On the healing properties of the oil associated with holy places and tombs of the martyrs in general see also, I. Engemann, “Pilgerwesen und Pilgerkunst,” Byzanz. Das Licht aus dem Osten (Exhibition catalogue), Paderborn – Mainz 2001, 46-47.
8 A simple search using the keyword “phylakterion” in the Dumbarton Oaks Hagiographic Database or in TLG, produces a wealth of examples, including objects of a purely Christian nature or content described as phylactery.
with the words: “may God destroy you and prevent you from leading people astray from Him.” And so he managed to overpower her. 16 In this case the saint acts like a sorcerer, 17 something which, of course, could be explained by his capacity as a holy fool. 18 Nevertheless, it seems that similar practices were used by other saints too, without causing any surprise or indeed provoking any objections. A typical example is the case of St. Anthony the Younger (9th century), who, when he was still a layman was given hospitality by a wealthy but childless couple. In order to help them have children he wrote out prayers from the Old and New Testaments and invocations to holy persons on a small roll of parchment. The wife had to wear this the next time she lay with her husband. And indeed, by following the saint’s counsel, the couple were able to have a son. 19

The above narratives raise the question of the definition of magic and its relationship to religion, a subject which on a theoretical framework has troubled enough historians of classical Antiquity and Middle Ages. 20 On the other hand, Byzantinist have discussed marginally these issues. According to R. Greenfield magic is “as a form of religious belief and activity which did not conform to the doctrinally defined dominant orthodox Christianity; it was essentially associated with the demons and/or with the notion of automatic control of desired outcome or response.” 21 In this view he is mainly based in D. E. Aune’s approach. The latter agrees firstly that magic and religion are two concepts which from a sociological and cultural perspective can not be separated and defines magic as “that form of religious deviancy whereby individual or social goals are sought by means alternate to those normally sanctioned by the dominant religious institution.” These activities must also fit a second criterion to be classified as magical, i.e. their goals are fulfilled through the manipulation of supernatural forces in such a way that their results are a priori guaranteed. 22

According to Aune’s definition, the saints’ amulets mentioned above could be described as magical. They were probably the same as regards types, functions and method of manufacture as those which would have been used by the so-called φυλακτηρίους mentioned in the sources, i.e. sorcerers who specialized in creating amulets. However, what differentiates the saints’ phylactery is the content itself, i.e. the text[s] inscribed on them. Symeon makes a direct appeal to God, while Anthony uses passages from the Bible. Essentially the difference lies in the identity of the supernatural forces invoked by the saint and the sorcerer respectively. 23 Thus these two examples confirm the lack of clear boundaries between Christian and magical protective rituals and also reveal the role played by the written word in this respect.

I shall attempt to illustrate this role below and moreover to demonstrate the special characteristics of the written word when used in apotropaic practices. To this end I shall focus on inscriptions on portable items of a personal nature that were meant to protect their owners (i.e. were used as amulets) and had imagery with clear references to the Christian religion combined with iconographical

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23 See also, A. Kazhdan, “Holy and Unholy Miracle Workers,” Byzantine Magic, op.cit. (n. 9), 73-82. For the φυλακτηρίους, see Theres-Fogen, op.cit. (n. 9), 99-100 n. 5.
motifs, symbols and inscriptions taken from outside or from the fringes of the official religion, traditions and teachings of the Orthodox Church.\footnote{18}

Such objects are described in the scholarly literature nowadays as *magical amulets*.\footnote{19} The first systematic publication of them was by C. Bonner in 1950. In studying what were until then known to scholars as “gnostic” amulets, he identified a specific group which reveal a Jewish character, but also distinctly Hellenistic survivals and pagan elements. He speculated that these objects might have been intended for a Christian public, who either suppressed their pagan or Jewish characteristics or else gave them a Christian interpretation, and therefore described them as “Christian” amulets. It is interesting that Bonner introduced the term “amulets” very diffidently, fearing the reactions that might be aroused in the academic community of his day by the very idea of such things being used by Christians.\footnote{20} Subsequently new examples were added in catalogues of exhibitions, museums and private collections,\footnote{21} while gradually papers also began to be published, which dealt in detail with some specific groups of this large category of artefacts.\footnote{22}

For the most part they are metal, usually copper alloy, and more rarely stone, bone, glass or clay, medallions and pendants, as well as rings or armbands. There were also engraved gems, that were probably used as jewellery too, i.e. set in pendants or rings. They mainly date to the Early Byzantine period, in other words the 6th to 7th centuries.

The only group of similar objects which continues into the Middle Byzantine period are the so-called *uterus amulets* (*υστερια σφυλακτήρια*) with images of the Gorgoneion.\footnote{23}

Bonner also laid down the fundamental tenets for studying magical amulets, guidelines which have to a large extent been adopted and continue to be used by researchers in this field. He suggested that there are two kinds of tasks for the students of magical amulets, i.e. to describe them in all details of the designs and inscriptions and then to examine them from a historical point of view, in order to understand on the one hand the various purposes for which these objects were employed and on the other to determine the national (sic), cultural, religious or literary influences that have contributed to their development.\footnote{24}

In this paper I shall concentrate on the inscriptions on magical amulets. As mentioned above, my aim is to demonstrate that the texts inscribed on them have all the characteristics of a *ritual language*. Moreover, I will be dealing exclusively with the inscriptions, because I believe they can help us identify the traditions and practices behind these artefacts and by extension enable us to get to grips with the ideas and perceptions woven around them.

To this end I shall be looking for information in contemporary magical texts, i.e. in the so-called *magical papyri* and the *lamellae* or inscribed magical amulets. The term *Greek magical papyri* refers to a corpus of papyri from Greco-Roman Egypt which include a variety of spells and incantations as well as collections of recipes and instructions for rituals. They date from the 2nd century BC up to the 5th century AD and contain miscellaneous material from various religious traditions with

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\footnote{18} They are, in fact, inspired by the so-called “alternative traditions,” a term coined by R. Greenfield, which refers both to the “magical” texts which were disapproved of by the official Church (e.g. the Testament of Solomon) and books or commentaries by Byzantine authors on related subjects, such as for example the treatise On Demons (τεχνη δαιμωνων) by Pseudo-Paellos, see R. P. H. Greenfield, *Traditions of Belief in Late Byzantine Demonology*, Amsterdam 1988, 153-164.


\footnote{19} Bonner, op.cit. (n. 19), 208-226 and n. 1.


\footnote{21} As, for example, the articles by Ch. Walter on the so-called “seals of Solomon” and by G. Vikan on a group of amuletic armrings (see below nn. 54 and 48 respectively).

\footnote{22} As most of them belong to collections and museums, often having no detailed provenance, they are difficult to date. In general terms they are attributed to the 6th and 7th centuries and thought to come from Syria-Palestine. However, finds from excavations have revealed that they could go on being used over long periods of time, see for example T. Matamessa, “Les amulettes contre le mauvais oeil du Cabinet des Médailles,” *JbAC* 37 (1994), 113 n. 27, where it is noted that medallions with the “much-suffering eye” (see below p. 342) have been found in excavations in Cherson in 12th/13th centuries levels.


\footnote{24} Bonner, op.cit. (n. 19), 21.
a variety of uses. They include both individual spells/amulets, produced for a specific purpose and client, as well as compilations of spells and magic recipes for professional or scholarly use, i.e. “handbooks” for sorcerers. These texts are a rare source of information on popular religion in the Late Roman Mediterranean world and have been used systematically since Bonner’s day as complementary material to help us understand the Byzantine medallions/pendant-amulets.

However, closer in type to the medallions/pendant-amulets are the lamellae, that is the thin sheets of metal, that their owners usually wore folded up in cylindrical metal cases. As well as being called lamellae objects of this kind are usually referred to in the literature as inscribed (magical) phylacteria/amulets and indeed they are magical texts engraved with a sharp instrument on thin sheets of precious metal foil (usually gold or silver). Their content was usually of a protective nature, i.e. healing or apotropaic incantations, for the benefit of their owner, whom they often accompanied even to the grave. In other words lamellae are those objects which would have been made using the ‘recipes’ and instructions we find in the magical papyri. They have been discovered in various parts of the Roman Empire and date from the 1st century BC up to the 6th century AD, something which indicates amongst other things that the magical papyri were not just a product of Roman Egypt, but reflect practices of the Late Roman world more generally (Fig. 1).

The gradual decline in their use from the 6th century on is probably connected with the spread of medallions/pendant-amulets, which are the subject of this paper, and which the Christian population seems to have preferred. However, closer in type to the medallions/pendant-amulets lies in the fact that the former owe their protective properties to the apotropaic text inscribed on them, but also probably to the magic ritual which preceded its inscription on the metal, while on the pendants the protective phraseology...
was also combined with visual symbols and images. An initial attempt will be made below at producing a more systematic study, bringing together the texts inscribed on these two different categories of amulets, a study which may help us understand and formulate new questions for research on Byzantine magical medallions/pendant-amulets.

Before starting to study the inscriptions on the Byzantine magical amulets a brief comment is required on the terminology used in the article for the two different kinds of phylactery. Namely in order to distinguish the magical amulets from the lamellae, which in the relevant literature are called inscribed magical amulets, I have adopted for the former a modern descriptive term: medallion/pendant-amulets.

**Words and Visual Symbols on Byzantine Magical Amulets: an Initial Classification**

The use of words as the principal apotropaic medium is first revealed in those medallion-amulets which have no images on one side, only inscriptions, and in particular invocations of holy persons, unintelligible words, or small motifs that look like letters and are called “characters” (charakteres) in the magical papyri. An example, often cited as typical in the literature, is a large bronze pendant bearing the inscription: ἄγια ὄνοματα α(αί) σώματα (α(αί) φωνεῖσκοι) χαρακτήρες φυλάξατέ μου τοὺς φορόντα ἡ τὴν φύσιν ὀρθοσκοιν τὰς . . . τὰς θεῖς ὑµῶν δύναµες [ἃ ἐπὶ πάντων µιν ὑµὸν] (i.e. holy names and symbols and dreadful characters, protect from all dangers the man or woman who carries your . . . divine powers).\(^{34}\)

The expression “holy names” (ἁγία ὄνοματα) refers to the various appellations of God. This invocation is frequent on lamellae and in the magical papyri, where it usually appears in the singular, i.e. ἄγιον ὄνοµα ("holy name"), though sometimes in the plural as an allusion to the various names for (the Jewish?) God.\(^{35}\) Consequently on the other (now missing) side of the above mentioned medallion various denominations of God or the names of other holy figures that could triumph over evil would have been inscribed together with magical symbols. A typical example of such talismans is seen in a group of copper alloy amulets, dating as early as the first half of the 4th century AD\(^{36}\) and bearing the incised words ΙΔΟ ΣΑΒΑQΘ (Jehovah, Sabaoth) and names of archangels together with a depiction of a roaring lion\(^{37}\) (Fig. 2). Thus simply citing the names of divine protecting forces was enough to drive out evil. As a ‘recipe’ for making an inscribed phylactery recorded in a magical papyrus informs us: “on a thin sheet of gold in the shape of a sword write once Thuriel, Michael, Gabriel…”\(^{38}\)

In addition to the written word the writing itself had protective power. The ‘voces magicæ’ and the dreadful characters, referred to in the above mentioned medallion, are the best possible evidence of the magical use of writing.

*Character* is the general term for the small designs and figures drawn in the form of letter, in rows or groups on magical papyri and amulets. The Ν-shaped symbol, which is depicted next to a lion treading on a snake on a 6th- to 7th-century copper alloy medallion in the Benaki Museum, \(^{39}\)

\(^{32}\) On the terminology of magical amulets, see also D. C. Skemer, *Binding Words: Textual Amulets in the Middle Ages*, Pennsylvania 2006, 6-19.

\(^{33}\) The “unintelligible words” otherwise known as voces magicarum, that is strings of consonants and vowels which make no sense, are one of the most characteristic peculiarities of the magical papyri, see Brasehear, op.cit. (n. 26), 3429-3428. They are often found in exactly the same form in many different kinds of magical texts, which shows that they are conventional in nature rather than improvised, Aune, op.cit. (n.16), 1548-1549 See also D. Frankfurter, “The Magic of Writing and the Writing of Magic: The Power of the Word in Egyptian and Greek Traditions,” *Helios* 21 (1994), 199-205.

\(^{34}\) This medallion was found in an excavation at Beisan in Palestine, but Bonner who published it gives no other information, see Bonner, op.cit. (n. 19), 215, no. 317.

\(^{35}\) Kotansky, *Greek Magical Amulets*, op.cit. (n. 28), 335, no. 58, ll. 11-12. The “great name of God” (µεγάλο ὄνοµα τοῦ θεοῦ) is also found in a liturgical exorcism inscribed on an early 3rd-century AD precious stone from Asia Minor: Ἑλεορέπιζον ζωὴν καὶ πλείον, καὶ τοῦ ἐν ὑμῖν ἄνωθεν, ἀνακλίνοντες καὶ τούς δύο ἄρχοντας, θεον τοῦτον ἀγαθὸν ἀνακλίνοντες καὶ τούς δύο ἄρχοντας, θεον τοῦτον ἀγαθὸν. See also the use of the phrase “the holy name” on another early magical amulet made from a gemstone, D. Wortmann, “Neue magische Gemmen,” *Bonner Jahrbücher* 175 (1975), 76-80.

\(^{36}\) An amulet of this kind was found in a Christian tomb dated to the first half of the 4th century AD, see H. Glitter, “Four Magical and Christian Amulets,” *Liber Annus* 40 (1990), 371, n. 28.


\(^{38}\) Kotansky, *Greek Magical Amulets*, op.cit. (n. 28), 106

\(^{39}\) Ἰερασίων σύν παλαιοῦτον τὸ χρυσόντα” (I adore you by the seven heavens and the two archangels and the great-name Cherubim Iao, save the bearers), R. Kotansky, “Remnants of a liturgical exorcism on a gem,” *Le Museon* 108, 1-2 (1995), 143-156; on the “holy name” see 151-154. See also the use of the phrase “the holy name” on another early magical amulet made from a gemstone, D. Wortmann, “Neue magische Gemmen,” *Bonner Jahrbücher* 175 (1975), 76-80.
is a typical example of these very common magical devices39 (Fig. 3). These symbols first emerge as early as the 1st century AD and are found in different magical contexts, i.e. on lamellae, in papyri, on medallions and pendants40 (Fig. 4). Although unrelated to any known alphabet, they have a standard appearance – bent or crossed lines with bulbous terminals – and are employed in such a way as to produce some sort of “meaning” simply by their depiction. In the papyri writing them down is a part of the magic ritual. Thus these signs functioned as visual symbols associated both with the preparation and the performance of a magical rite. Their typical shapes and the great care that was taken to reproduce them exactly according to given instructions, reveals that the characters operate not so much as an artificial language or cryptography, but as “sacred” texts.41

39 Everyday Life in Byzantium, op.cit. (n. 19), 530, no. 732. The medallion belongs to the group of so-called seals of Solomon, see below p. 338 ff.

40 Brashear, op.cit. (n. 26), 3414.
It is interesting to note that their use is not confined to the Early Byzantine period. Documentary sources from the 13th and 14th centuries mention the existence of amulets with such symbols and indicate that the same practices continued to be used over a long period. For example the Miracles of St. Demetrios, written in the late 13th century by John Stavrakios, describe a parchment phylactery on which were incised “names of gods and drawings of circles and semi-circles and all sorts of differently shaped characters and types of images.” Similarly in the 14th century we find people appearing in the Patriarchal Court charged with sorcery for having written the name of Christ alongside “characters and invocations of demons,” while around the same time Nikephoros Gregoras refers to the signs, called “characters,” which have the power to charm the demons and ascribes their origins to the Chaldaeans and the Egyptians. These Late Byzantine sources refer mainly to amulets on parchment or paper on which the symbols and invocations or incantations are inscribed, basically continuing the Late Antique tradition of the lamellae. 

Apart from the Old Testament appellations for God and the names of the archangels, the first verse of Psalm 90 constitute the most common phrase with autonomous apotropaic force and this was often inscribed without any other symbols or imagery on magical amulets. Typical examples can be seen in the metal amulets in the shape of an eye, which could have been made in a stone mould, now in the Benaki Museum, on which the only depiction is the first words of Psalm 90/91: Ο κατοικόν έν βοήθεια τοῦ εύηστον (He who dwells in the shelter of the Most High) while around the same time Nikephoros Gregoras refers to the signs, called “characters,” which have the power to charm the demons and ascribes their origins to the Chaldaeans and the Egyptians.  

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(Fig. 5). The existence of another similar mould that could produce two separate small metal plaques with suspension hooks on which the first six words of the same Psalm were inscribed, demonstrates the protective power of these verses. In addition there is a large group of metal

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42 Ὑπόστασις θεῶν καὶ κύκλων παραγομένη καὶ ἡμικύκλων καὶ σχισμάτων χιονοθάλασσας πενταπολίων καὶ εἰδώλων τούτοις ἐπιρρέοντες τῇ μεμφρίνῃ σχεδόνσεται. J. Iberites, “Λόγος εἰς τὴν θυμοῦν τοῦ έγνοιον Δωμητίου,” Μεσαελλατικά 1 (1940), 340, II. 33-34.

44 See also another ruling given on a Cappadocian, who was charged with writing “some names and characters” on a piece of paper. He exposed this paper to the stars and then gave it to a monk, who, “taking it for a phylactery,” sewed it into his cloak at chest level, see J. Koder, et al. (eds), Das Register des Patriarchats von Konstantinopel. Edition und Übersetzung der Urkunden aus den Jahren 1350-1363. Vienna 2001, vol. 3, no. 199. On this passage see also C. Cupane, “La magia a Bisanzio nel secolo XIV: azione e reazione,” Dal Registro del Patriarca costantinopolitano (1315-1402),” JOB 29 (1980) 237-262, especially 243.

45 A. Drandaki, “Copper Alloy Jewellery at the Benaki Museum: 4th to 7th Century.” ΑΤ’ 13 (2005), 74, fig. 11b.

46 This belief probably goes back to the commonplace perception, widespread from as early as the Roman period, that sorcery was connected with the Chaldaeans and more generally with Orientals, see G. Lacerenza, “Jewish Magicians and Christian Clients in Late Antiquity: the Testimony of Amulets and Inscriptions,” What Athens has to do with Jerusalem. Essays on Classical, Jewish, and Early Christian Art and Archeology in Honor of Gideon Foerster (ed. L. V. Rutgers), Leuven 2002, 395-399. Nevertheless this may not be far from the truth, as modern scholarship sees a relationship between “characters” and Egyptian hieroglyphs, see Frankfurter, “The Magic of Writing,” op.cit. (n. 33), 207-211.

47 Greenfield, Traditions of Belief, op.cit. (n. 18), 279-285. It should be noted that textual amulets have survived in great numbers from the medieval Latin West, see Skemer, op.cit. (n. 32).

48 The mould in the Benaki Museum has a particularly finely engraved inscription, see A. Drandaki, “Copper Alloy Jewellery at the Benaki Museum: 4th to 7th Century.” AT’ 13 (2005), 74, fig. 11b.

49 It belonged to a private collection and was purchased in Istanbul, see Bonner, op.cit. (n. 19), 221, no. 328.
amuletic armbands of the second half of the 6th to the early 7th century, on which the first words of the same psalm are inscribed together with Christian images and magical symbols. Actually in one example of this group, now belonging to the Benaki Museum, the whole of the first verse of the psalm form its sole decoration: Ο κατοικιδίων ἐν βοηθεία τοῦ θεοῦ τοῦ οὐρανοῦ αὐλασθήσεται (He who dwells in the shadow of the Most High will rest in the shadow of the Almighty)⁴⁹ (Fig. 6). At this point it is interesting to note the interpretation put on this phrase by the 12th-century theologian Euthymios Zigabenos, who wrote: “It means the help of God and the law of God’s commandments, which he gave to mankind to help them against demons.”⁵⁰ Zigabenos’s commentary on the psalm, referring to the driving out of demons, suggests firstly that the same apotropaic practices were employed over a long period and secondly, and more importantly, it reveals the ways in which over time these practices were overlaid with an Orthodox interpretation and became accepted by the official Church.

Finally, there is another group of medallion-amulets featuring Psalm 90 which illustrate in the clearest possible manner the ritual character of the texts inscribed on Byzantine magical amulets. They are a series of copper-

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⁵⁰ Νοεται δε βοηθεια του θεου και ο νυμων των θεων ουτολογουν, ον δεδωκε τον θεον ουρανον βοηθειαν και τον δεμονον, PG 128, L 937c. Euthymios Zigabenos was a monk and a celebrated theologian, who at the invitation of Alexios I Komnenos wrote a treatise refuting heresies, see brief note under “Zigabenos, Euthymios,” ODB 3, 2227. See also the more “predictable” interpretations of this psalm by Athanasios of Alexandria (4th century), PG 27, 400: Ο μνων εν ταση τη βοηθεια σκαληναι και φολοσοφαι (whoever resides in this help is shielded and protected) and by Nikephoros Blemmydes (13th century), PG 142, 1542: Ο επμνων έχων τον νυμον τη βοηθεια τη δε θεου, δει το εις μόνον τον θεον έλπιζειν, οτι δε οντος τη σκαλη τον ουρανον Θεου διαξει, τουτεστα αυτον θεον Φασισθησαται παντως (he who ceaselessly looks to God’s help, has his hope in the one and only God, he will always dwell in the shelter of the heavenly God, in other words God will watch over him always).
alloy pendants in the form of an eye with a depiction of the so-called holy rider on one side and the letters ΘΑΕ on the other, i.e. the beginning of the first word του κατοίκου ("he who dwells") of Psalm 90.51 These four letters substitute for the apotropaic text in an abstract manner and thus acquire the role of a magic symbol. Its obscurity and ambiguity, a typical trait of magic spells and incantations, can be deciphered only by someone initiated in the protective power of the Psalm.

Another very common apotropaic formula is made up of the first words of the Trisagion hymn, i.e. the acclamation “Holy! Holy! Holy!” It is attested in the magical papyri, where apart from its protective power it also acquires an exorcising function.52 It is often the only element found on one side of a medallion/pendant-amulet, as for example on a late 6th-century glass medallion from Anemurium.53 On the other side of this glass medallion is the inscription: Σφραγίς Σολομόνος έχει τήν βασιλεία (the seal of Solomon restrains the evil eye), which makes it part of a very large group of Early Byzantine phylacteries, the so-called seals of Solomon54 (Fig. 7).

These objects are inspired by an Old Testament apocryphal text, the Testament of Solomon, probably written in Egypt by a Greek-speaking Christian some time between the 1st and the 3rd century AD. According to the Testament the prophet king had the power to control all demons with a seal given to him by God.55 Thus this kind of amulet usually has the words Σφραγίς Σολομόνος (seal of Solomon) or Σφραγίς Θεοῦ (seal of God) on one side, which somehow makes them the owner’s own personal copy of the original seal. The earliest group, dating from the 3rd to the 5th century AD, are intaglios mainly made of haematite and depict a mounted male figure, identified by inscription as Solomon, spearing a seminaked woman on the ground with his lance, while on the other side the words seal of God are inscribed56 (Fig. 8).

More numerous are the later examples of seals of Solomon, which are dated to the 6th–7th century AD. These are usually copper alloy pendants and medallions which depict an equestrian saint killing a female demon on one side mainly accompanied by the inscription: *flee hated one, pursued by… and the name or names of the saintly pursuers*, e.g. Saint Sissinios, Sissinarios, the angel Araph or Solomon (Figs. 9, 10).

The expression “*flee demon so-and-so, the hero such-and-such is pursuing you*” is a very common magical formula found on spells and exorcisms in the magical papyri from the Imperial period on. Moreover it seems to have sourest to have s

57 Φέτας, Μεριουρά, διώκει σε Σισθίνιος, Σισσινάριος, άγγελος Αράφ ή Σολομών. There are numerous examples of this kind of medallion-amulet, see Perdrizet, “Σημαίνης Σολομώνος,” op.cit. (n. 54), 46-48 Bonner, op.cit. (n. 19), no. 318-326. *Art and Holy Powers in the Early Christian House*, op.cit. (n. 21), 25-28. Matanisceva, op.cit. (n. 23). Russel, op.cit. (n. 24), 60-62. There are, of course, variations on this type as for example a copper alloy medallion in the Benaki Museum collection, which depicts an angel striking a smaller, naked female figure on the head (Fig. 10). The inscription which runs around this side of the medallion says: ΦΕΤΑΣ ΜΕΡΙΟΥΡΑ ΔΙΟΚΕΙ ΣΕ ΣΙΣΙΝΙΟΣ ΣΙΣΤΙΝΙΟΤΕΟΣ ΑΡΑΦ (Flee, hated one! The angel Araph is pursuing you!), See *Everyday Life in Byzantium*, op.cit. (n. 19), 530, no. 712.
been used in a comparable way as early as the 4th century BC. The same goes for the similar command “flee, flee, evil spirit!” which is accompanied by the threat that some strong protector, e.g. Herakles, and later in the Christian period, Christ or some other saint, “resides within,” which we find in many different contexts, e.g. in the *magical papyri*, on domestic lintels, as well as on metal inscribed phylacteries and medallion/pendant-amulets.  

The invocation of the demons and the use of the imperative in these short magical formulae indicate that they are incantations directly addressed to the evil spirits. It seems likely moreover that they were probably also intended to be read out loud, so that the expulsion of the demon would be accomplished by the very act of uttering the command. Thus there was a “performative” element in these inscriptions, something that – according to social anthropologists – is one of the basic characteristics of ritual language. In other words these formulae can be regarded as *performative utterances*, a term that was defined in the theory of *speech acts* by the British philosopher J. L. Austin and first adopted by anthropologists such as S. J. Tambiah and Ruth Finnegan in order to explain the nature of ritual language in non-literate societies and the belief in the power of ritual words. According to Austin’s theory some utterances do not describe or report or make true or false statements, but rather perform an action. On of the most typical examples of a “performative utterance” is the phrase: “I take this man/woman as my lawfully wedded husband/wife,” used in the marriage ceremony. In this case the sentence is not being used to describe or state what one is ‘doing,’ but actually “to do it.” The same is true of the above mentioned magicales formulas inscribed on medallion-amulets. In other words the engraving or pronouncing of these phrases actually performs the act of driving out the demon.

The female demon must be identified with Gello or Gyllou, who mainly threatened mothers and children. In the’exorcising texts against this demonic figure, Gyllou appears facing the saint who kills her, Sissinios with his brother Sissinarios or the Archangel Michael, and reveals all her different names, which in effect correspond to the various aspects of her malevolent actions, in order that her full elimination is accomplished. One of her appellations in these exorcisms is Бασκανία, a designation that connects her with the belief in the evil eye, and another is Абызув (Ἀβυζοῦ), a name which also appears on some of these medallion-amulets.

Concealing her name on the medals was necessary according to the rules of magical ritual. Primarily it was a way of protecting the owner of the amulet against her schemes, something also observed in modern Greek popular tradition where the devil is usually referred to as the “get outta here!” (ο αιτωδο). Moreover by using the designation the “hated one” (μεμιστημένη) instead of one of her numerous appellations, which in essence represent the various aspects of her malicious activity, the magical power of the amulet is reinforced against all the harm this dreadful demon could cause. 

A similarly ritualistic aspect must also be latent in a group of *seals of Solomon* where the holy rider is not identified but is simply surrounded by the acclamation: “Εἷς θεὸς ο νικῶν πάντα τά κακά” (One God conquers all evil)(Fig. 11). In these cases the anonymous holy figure is...

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58 φεύγε δένοντο, ὁ δένονσι σε διώκει, Kotansky, “Incantations,” op.cit. (n. 28), 111, 113. Id., Greek Magical Amulets, op.cit. (n. 28), 163. See also, Spier, op.cit. (n. 24), 38 n. 74, 61 n. 163.
62 R. Greenfield, “Saint Sisinnios, the Archangel Michael and the Female Demon Gyllou: The Typology of the Greek Literary Stories,” *Byzantia* (1989), 83-141. The earliest manuscripts containing these exorcising texts date to the 15th century, but according to Greenfield, the fact that this form of exorcism has been recorded over a long time period and widespread geographical area allows us to suppose that these texts have a long period of oral tradition behind them, 139-141.
64 Barb, op.cit. (n. 59), 344-345.
65 On the modern Greek popular perceptions of the devil see the pioneering work of C. Stewart, *Demons and the Devil: Moral Imaginatio* *n in the Modern Greek Culture*, Princeton 1991.
66 In the book by E. Peterson, ΕΙΣ ΘΕΟΣ. Epigraphische, formgeschichtliche und religiössgeschichtliche Untersuchungen, Göttingen, 1926, a great many examples of the use and by extension the apotropaic character of this acclamation can be found. On the different
essentially an amalgam of all the benevolent forces which can confront the demon.67 There are also some examples of seals of Solomon where the holy rider is accompanied by the names of all three saints who overpower the demon,68 something that also points to ritual practices, and is probably linked to a group of exorcising texts, in which all these saints appear together to annihilate Gyllou in a common enterprise.69

The inscription Seal of Solomon / of God together with the invocation: φύλαξ / βοήθει / ἀποδιώξον πάν νακόν

ἀπὸ τοῦ φοροῦντος (i.e. protect, help or drive out all evil from the wearer) is usually found on the other side of this kind of amulet, as for example in the copper alloy medalion of the 6th-7th century AD from the Benaki Museum in Athens (Fig. 3). These appeals for protection, using apotropaic formulae commonly found in the Greco-Roman world of Late Antiquity,70 could also be classified as a “performative utterance.” This is because they imply a kind of a dialogue between the owner of the amulet and the beneficent powers, and moreover because, if the relevant opinions as to its origins, see H. Sivan, Palestine in Late Antiquity, Oxford 2008, 156 n. 34. 67 H. Maguire, The Icons of their Bodies. Saints and their Images in Byzantium, Princeton 1996, 122-123.

68 On related examples, see especially Bonner, op.cit. (n. 19), nos. 298-303; Maguire, The Icons of their Bodies, op.cit. (n. 67), figs 105, 106, Art and the Holy Powers, op.cit. (n. 21), nos 136-135.

69 Indeed some exorcising texts refer to the fact that, where the names of the saints are recorded together, the female demon cannot enter, see P. Perdrizet, Népotum permulsans in Tenebris. Études de démonologie gréco-orientale, Strasbourg 1922, 16-17, 20.


Fig. 11. Medallion-pendant amulet (Solomon seal) with the depiction of the Holy Rider and the inscription “Εις Θεός” on the one side and and the “much suffering eye” on the other, 5th-6th century. The Walters Art Museum, Baltimore, inv. no. 54.2653.
images related to the particular apotropaic function of each amulet. The most common is that of the “much suffering eye,” that is of an eye threatened by various sharp implements and terrifying animals, an apotropaic symbol against the evil eye71 (Fig. 11). Another interesting iconographic theme found on this side of seals of Solomon is the image of a bird attacking a snake with the inscription “πτέρω” (I drink)72 (Fig. 12). According to one view the bird should be identified as an ibis, which in Egypt was thought never to drink poisoned or dirty water, i.e. water which might cause disease or even death. Consequently the depiction of the bird protected the owner of the amulet from poisoning by water or just from poisoning (παρασκευάζεται) in general.73 Another view interprets the bird as an ostrich, well-known for its insatiable appetite and strong digestive system, and proposes that the inscription should be read as πεινῶ (I’m hungry), and thus, in accordance with the principles of homeopathic magic, it is depicted as a protection for a weak stomach.74 This second view imposes itself as all the more likely, given that another medallion with the ‘much suffering eye’ and the holy rider, inscribed on the reverse “στόμαχος ἀνίστομάχος ὁ αἰμα ἐψε ὁ αἰμα ἐπε.” seems to have a similar function.75

Similar inscriptions, which specify the amulet’s protective effect and attribute specific healing abilities to it, appear on other types of object, e.g a bone medallion with an image of the Sacrifice of Abraham and the inscription “ἐβηρεύς τοῦ Ἀβραάμ ἀνθίστενον τόν στόμαχον” (Lord of Abraham, heal the stomach).76 Another typical example is seen in a gold ring in Belgrade with the inscription: “Θεός καλείν μὴ στομάχι πολλαπλων” (I, God, command [you] not to give the belly ache).77 The phrases “God commands” (θεός καλεί) and “angels put an end to [some] words are uttered in a specific context, i.e. a ritual, they could actually be the means of achieving the desired protection against the evil spirits.

Apart from the above mentioned inscriptions this side of the seals of Solomon usually features one of a series of

71 On the “much suffering eye” see Bonner, op.cit. (n. 19), 211, nos 298-303. Engemann, “Pilgerwesen,” op.cit. (n. 7), 22-40. Art and Holy Powers in the Early Christian House, op.cit. (n. 21). Maguire, The Icons of their Bodies, op.cit. (n. 67), 106-109. The connection of this iconographic motif with the popular belief in the evil eye is confirmed by the inscription ηθνίς (envy) which accompanies one of the depictions of the theme on a seal of Solomon [see Matantsseva, op.cit. (n. 23), 111, 114-115, pl. 14b], as well as the inscription on the glass medallion from Anemurium mentioned above (n. 51). It is moreover characteristic that the demon in the Testament of Solomon who causes the evil eye says: “ἐρωτημένος σε ὁ θεός” (I’m hungry), and thus, in accordance with the principle of homeopathic magic, it is depicted as a protection for a weak stomach.74 This second view imposes itself as all the more likely, given that another medallion with the ‘much suffering eye’ and the holy rider, inscribed on the reverse “στόμαχος ἀνίστομάχος ὁ αἰμα ἐψε ὁ αἰμα ἐπε...” seems to have a similar function.75


73 In accordance with their religious practices, in order for water to be drinkable and suitable for use in rituals, it had first to be tasted by the owner. The owner might also have believed that by putting the amulet into the water or other liquid they were about to drink that it would have purified it, in other words that it was no longer dangerous and, as they were protected by the inscription on the amulet, they could go ahead and drink. Barb, op.cit. (n. 59), 360-362.

74 Bonner, op.cit. (n. 19), 212-214.

75 “Stomach, antistomach, which ate blood, which drank blood,” Bonner, op.cit. (n. 19), 217-218.


77 I. Popović – A. Popović, “Greek Inscription on a Golden Finger
“illness” ἁγγελοὶ παύσατε τὴν τάδε ἀσθένεια are also stereotypical phrases in magical ritual practices. They are a kind of threat made against demons responsible for physical problems and are often found in the magical papyri and on lamellae with incantations against diseases. 78

In general terms it seems that, as regards the seals of Solomon, there was no prescribed way of formulating the inscriptions on the amulets, and perhaps we should just say that their makers could choose from a repository of interchangeable apotropaic expressions, often operating on the principle “the more the merrier.” The example from the Benaki Museum mentioned above (Figs 3, 11), as well as a similar medallion from the University of Michigan’s collection, which has Psalm 90 and the acclamation “one God” (Ἕνα θεόν) inscribed on one side, and on the other “Holy! Holy! Holy!”, magic characters and the words σφραγὶς θεοῦ τὸν ζωντὸς (seal of the living God), is typical of this approach 79 (Fig. 13).

A final category of inscriptions which appear on the medallion-pendant amulets covers a body of strange incantations, which seem to be part of a myth or an exorcising text, or of a simple story and which are for the most part nowadays incomprehensible, such as the phrase: “A hungry wolf grazing, I drink water, I am thirsty, I eat bread” which is inscribed on the back of an amulet featuring the Holy Rider. 80 A long inscription also found on the back of a copper alloy encolpion featuring the holy rider and which basically consists of an enumeration of apotropaic symbols: ἑπτὰς μούλος, ἕρης, εἷς ἑιθεὶς κολὴ ἀνδρὸς, στρουθοκάμηλος, Ἀπόλλων seems equally simplistic but without the narrative element. 81

However, the most characteristic incantation of this kind is the one for uterine conditions: ἅγγει μελέληνῃ μελενομένῃ ὡς ὄρη κλαίουσι καὶ ὡς λέων βρυχόται καὶ ὡς άρνίον κοιμῶν (black-stained womb, coil like a snake, roar like a lion and sleep like a lamb), which is found on a very large number of artefacts of the Middle Byzantine period, of widely varying type and quality, e.g. ranging from finely wrought, enamelled or silver medallions, such as the extraordinary 12th-century example belonging to the Benaki Museum collection 82 to roughly engraved copper

78 Kotansky, Greek Magical Amulets, op.cit. (n. 28), no. 11, l. 8.
80 Bonner, op.cit. (n. 19), 216 no. 315.
The main publication on this group of amulets is by Spier, op.cit. (n. 24), where all the examples known to date, dating from the 10th to the 12th century, are listed.

Spier, op.cit. (n. 24), 41-43. The uterine spell has not survived intact in any other context. But elements of this magical formula can be found both in similar phrases from the magical papyri and in early amulets and indicate that it must go back to a similarly early model from the Late Roman period, ibid., 44-48.

These kinds of magical formulas are a very common feature of the magical papyri. These are the so-called historio-lae, that is the brief narratives incorporated into a magical rings\(^{63}\) (Figs 14, 15). The womb-incantation is accompanied by a Gorgoneion, i.e. a female head with snakes all around it. According to the most convincing interpretation the snake-haired head symbolizes the uterus itself, i.e. the womb, which in mediaeval thought was judged to be an independent being within the human body responsible for various conditions and this also explains the fact that, judging by the inscriptions, the “uterine phylacteries” belonged to men as well as women.\(^{64}\)

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incantation or an exorcizing text.85 A typical example of a
historiola is the exorcism of Gyllou by the brothers Sissinios and Sissinarios, which begins with the narration of the troubles that the female demon had caused to their sister, followed by the saints’ encounter with the demon and finally by her ritual destruction.86 This spell is actually a tale that is recited every time the exorcist/sorcerer has to confront the demon. It is in this ritual re-enactment, i.e. oral narration or written record, that the apotropaic power of the historiola resides, whereby myth is integrated into and blended with reality. In other words the mythical personages who appear in the narrative are conflated with the participants in its ritual “reconstruction”: i.e. the sorcerer is identified with the benevolent force taking the leading role in the myth and his “client” with the one who benefits from the action, i.e. the one who is cured or protected in the story. This is also why these narratives usually end by invoking the divine powers to do the same for the person seeking help as they did for the protagonist in the historiola.87

The inscriptions on the amulets that sound like part of a tale, i.e. the apotropaic phrase about the “uterus” or the “hungry wolf,” may very well refer back to the most characteristic apostrophe in such a story, i.e. in a historiola, though this magical text is by no means easy to pin down today. Inscribing them on an amulet is consequently a ritual repetition of the corresponding ritual narration, a reconstruction of the myth, intended to transfer its magical power to the present and the owner of the amulet.

Finally, we should also attribute a similar function to the images which probably illustrate such narratives, such as for example the Holy Rider spearing the prostrate female demon, which clearly illustrate the exorcisms of Gyllou, but also the scenes inspired by passages from the Bible, as both represent narratives from the supernatural world as perpetually present and effective in the world of physical reality.88

To this interpretation of biblical subjects as historiolae, i.e. as narratives of an apotropaic nature, proposed by D. Frankfurter, I would like to add a rider. This is based on two semi-precious stones, a haematite intaglio and an engraved jasper, which depict the miracle of the woman with the issue of blood; they have been interpreted as amulets against haemorrhages and most probably intended for women. Their apotropaic and healing power was due both to the materials from which they were made, stones to which curative properties, and more specifically anti-haemorrhagic properties, had been attributed since antiquity, and to the scene depicted, which ultimately “narrates” the miraculous healing of a case of female bleeding.89 Moreover the fact that on the haematite the image is accompanied by an inscription giving a free rendering of the corresponding passage from the Gospels reinforces the view that Christian subjects depicted on amulets are essentially, just like other iconographical motifs, reflections of ritual narratives, in this case from the Bible itself (Fig. 16).
Conclusions

One of the first issues to arise in studying these inscriptions is that of the religious affiliations of the amulets’ owners and by extension the cultural environment from which they came. For example, the use of Old Testament names for God and the names of the angels, in examples where there are no other elements from the Christian tradition, raises the basic question linked to this category of artefacts: are they Christian, Jewish or “Gnostic” amulets?90 This is not an easy question to answer, as is clearly indicated by the story of the sophist Theseobios. The pagan philosopher and teacher, as a certain Dawesome informs us in a 5th-century text, was struggling to exorcize a demon from a woman, and – along with all the other methods he tried – he addressed himself to “the god of the Jews.”91

Basically the key to solving this problem lies in the pluralistic religious environment of the Late Roman period in which these objects were created and the corresponding magical practices developed, which “blur” the boundaries between the various religious traditions of the day. As far as magic is concerned a contributing factor in this erosion of religious boundaries was the notion that some foreign elements, such as a foreign language, or symbols from another religious tradition, gave the magical practices greater prestige and grandeur and ultimately made them more effective.92 A typical example from this point of view is a series of amulets with inscriptions in the Samaritan language which, judging by the context in which they were found, belonged to Christians.93

Though the inscriptions cannot give us any precise information on the religious profile of the amulets’ users, they can nevertheless enlighten us as to how they were used. More specifically, when combined with the imagery, they indicate the particular apotropaic function of any given amulet, e.g. to protect against envy/the evil eye, illnesses or other dangers to which mankind is prey.94

On the other hand they rarely provide the identity of the amulet’s owner, as they usually only say in general terms: Lord help/protect the wearer (male or female). The lack of owners’ names on the early Byzantine amulets may well be due to the fact that they were mass produced, which can also be deduced from the cheap raw materials used and the simple method of manufacture.95 It seems, in other words, that most of these objects were prefabricated. Nevertheless, it should have been possible to engrave the name of the purchaser on them. The few examples of extant medallions/amulets on which the owner is explicitly named96 suggest that it may have been possible, even where mass production was the norm, to take on some private commissions and to produce more “personalized” amulets. It is interesting to note that in these cases they followed the practice seen in the magical papyri, i.e. the owner’s name is given accompanied by that of her/his mother: e.g. protect so-and-so, born of such-and-such a woman … (Φυλάξων τον ἤ πη τατέ, ἤπ/δεν ἄτε ἢ δείνω). This standard practice is once again due to the prescriptions of the magical papyri, according to which the person seeking help or protection must be identified and the only person by association with whom they can be recognized with certainty is their mother.97

The supposition that it would have been possible to inscribe the owner’s name on these amulets is lent weight by a rock crystal pendant amulet inscribed “φυλάξων τον δείνα τον φοβώνται το φυλακτήριον τουτου το ἀσάρπι” (may this phylactery preserve so-and-so, the wearer of this amulet from now on). This phrase, as Bonner maintains, was probably in the maker’s pattern book, and depending on the circumstances he could either have replaced the term “so-and-so” with the name of the patron,
if he wanted, or completely deleted it, if the object he was making was intended for a run-of-the-mill purchaser.\textsuperscript{98}

On the other hand, however, the use of the two substitutes for proper names (“so-and-so” and the “wearer”) and the emphasis on the anonymity of the owner by using two relative terms may not be accidental but could have some significance in the magic ritual.\textsuperscript{99} In any case it suggests that these amulets were “off the shelf” and thus prefabricated.

Further evidence for the ritual significance of the owners’ anonymity is found in some Middle Byzantine uterine phylacteries featuring the Gorgoneion. In this group there are some particularly sumptuous pieces, such as the silver encolpion in the Benaki Museum (Fig. 14) or the enamel medallion in the Louvre.\textsuperscript{100} The materials as well as the complex production techniques suggest that these artefacts were special commissions and certainly not mass produced. Despite this they still do not give us any information about their owners. Thus it seems likely that the anonymity of the owner was connected with the protective power of the amulet: i.e. when the owner remained unnamed, the effectiveness of the amulet would be transferred to anyone who wore it.\textsuperscript{101}

Finally, it should be noted that, unlike what we see on the medallion/pendant-amulets, the lamellae, the inscribed magical phylacteries, almost always include the name of the owner. To be specific, of the 67 lamellae published in Kotansky’s corpus only three use the generalizing term το τον ἤθος (the wearer [m.]) or τη τον ἤθος (the wearer [f.]). This is probably because this type of phylactery was not bought off the shelf but was made to order, often in response to some specific problem. Moreover, the writing itself was part of the magic ritual and by extension of the phylacteries’ apotropaic power. For the same reason they were not just used in a general way against evil spirits or illnesses, but show considerable variety and were purpose made for very specific reasons. Thus inscribed phylacteries have come down to us which refer to epilepsy, eye problems, protecting the home, headaches, poisoning and so on.\textsuperscript{102}

The absence of patrons’ names on pendant amulets makes it impossible to come up with answers as to the social class or the gender of their users. On the question of gender, judging by the examples we know of, it does not look as if there were special amulets for men and women. Moreover, typically, those which we might expect to be exclusively for women, i.e. those with the incantations relating to the uterus, have inscriptions mentioning male owners. This makes the connection between these amulets and the idea that the womb (τομή θήτην) was an autonomous being within the human body, responsible for many conditions, all the more compelling. This is also why incantations charging it to stay in its proper place and to calm down are found in the magical papyri, just as an incantation on the amulets commands it to sleep like a lamb.\textsuperscript{103}

Finally the most generally applicable observation to come out of all the above inscriptions is that they follow the basic structures and formulae found in other magical contexts, i.e. in the papyri and the lamellae. The use of common apotropaic phrases, which are written in the magical papyri and on the lamellae is part of the magic ritual, and the proof that medallion/pendant amulets take their inspiration from and are ultimately part of the same practices, shaped by the pluralist religious environment of Late Antiquity. This also explains the fact that the use of metal, inscribed phylacteries, the lamellae, which, judging by their content were intended for owners of different religious persuasions, i.e. pagans, Jews as well as Christians, tails off from the 6th century onwards, i.e. when the pendant amulets, which the Christian population apparently preferred, were on the increase.\textsuperscript{104}

The inscriptions on the medallions also underline the importance of the word, especially the written word, in these practices, as it is often the only motif to feature on this type of amulet, just as in the papyri and the lamellae. Moreover it seems that even the images and the symbolic depictions on the pendant-amulets, such as, for example, the Holy Rider, refer to magical incantations, whether written down or oral, and their depiction is in effect a sort of ritual repetition of these spells. This realization finally also explains the enigmatic phrases, like those on the uterine amulets, often found in the metal encolpia-amulet category. They are in all probability the most common apostrophes from some historiolae, i.e. narrative-style apotropaic incantations, which are a commonplace in the magical papyri.
Το άρθρο εξετάζει τη λειτουργία των επιγραφών στα βυζαντινά μαγικά φυλακτά. Στην πρώτη ενότητα ορίζονται τα μαγικά φυλακτά ως κατηγορία. Στο δεύτερο και μεγαλύτερο τμήμα αναλύονται διάφοροι τύποι επιγραφών, όπως π.χ. οι λειτουργικοί φράξεις. Αυτοί οι τύποι επιγραφών αναλύονται με την χρήση της περισφαίρισης των λειτουργικών historiolae κτλ., ενώ η τελευταία ενότητα αναλύει τις επιγραφές και γενικότερα τα τέχνες αυτά μέσα από το κοινωνικό πλαίσιο και τις θηρευτικές αντιλήψεις. Το κύριο επίχρησμα του άρθρου είναι ότι ο γεγονός λόγω στα μαγικά φυλακτά έχει όλα τα χαρακτηριστικά μιας τελευταίας γλώσσας, όπως αυτή ορίζεται στις ανθρωπολογίες και θηρευτικές μελέτες. Δηλαδή η γλώσσα και η επέκταση του γραμματικού λόγου
dev χρησιμοποιεί απλώς για τη μετάδοση πληροφοριών ή ακόμη μέσα για την εφαρμογή μιας επιθυμίας, αλλά δημιουργεί την εντύπωση πως έχει τη δυναμική να πραγματοποιήσει αυτή την επιθυμία. Η τελευταία γλώσσα είναι επιθυμείς, ένας λόγος ενέργης, που πράττει και δημιουργεί καταστάσεις στις οποίες εμπλέκονται οι συμμετέχοντες στην τελευταία ερμηνεία που βασίζεται στη θεωρία των «πράξεων» του J. L. Austin (speech act theory), ένα θεωρητικό μοντέλο που έχει χρησιμοποιηθεί εκτεταμένα από ανθρωπολόγους και ιστορικούς των θρησκειών.

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The British philosopher’s theory of speech acts was a basic tool for the analysis and interpretation of ritual discourse. Apart from the articles by Tambiah and Wheelock (see n. 1) and R. Finnegan, op.cit. (n. 60), see also J. L. Mc Creery, “Negotiating with Demons: the Uses of Magical Language,” American Ethnologist 22,1 (1995), 144-164, where other interpretative tools are proposed alongside the study of performative utterances.

105 The British philosopher’s theory of speech acts was a basic tool for the analysis and interpretation of ritual discourse. Apart from the articles by Tambiah and Wheelock (see n. 1) and R. Finnegan, op.cit. (n. 60), see also B. Ray, “Performative Utterances,” African Rituals, History of Religions 13 (1973), 16-35. See also J. L. Mc Creery, “Negotiating with Demons: the Uses of Magical Language,” American Ethnologist 22,1 (1995), 144-164, where other interpretative tools are proposed alongside the study of performative utterances.