I. The *Apocalypse of Peter*: Greek or Jewish?

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When in the winter of 1886-87 a French archaeological team opened a grave near Akhmim in Upper Egypt, they struck gold. In the grave they found a parchment codex with fragments of the *Book of Enoch*, the *Gospel of Peter* and the *Apocalypse of Peter* (*ApPt*). The texts immediately drew the attention of the foremost patristic and classical scholars of the time. In 1892 the meritorious J.A. Robinson (1858-1933) and M.R. James (1862-1936) published a 'pirate' edition based upon an unpublished version by the excavators'. In the next year the French team came with an official facsimile, but they had retouched the photographs, thus making their *editio princeps* somewhat unreliable. On the basis of the English edition, the greatest patristic scholar of the late nineteenth century, Adolf von Hamack (1851-1930), published his own edition, which he followed one year later with a revised and expanded version. The text also drew the interest

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1 J.A. Robinson and M.R. James, *The Gospel according to Peter and the Revelation of Peter* (London, 1892). For the codex, see now Van Minnen, this volume, Ch. II.


of the brightest classicists of the day, as the names of Hermann Diels (1848-1921)
4, Hermann Usener (1834-1905)5, and Ulrich von
Wilamowitz-Moellendorff (1848-1931)6 in the apparatus criticus of
the now in quick succession following editions demonstrate. This
first phase came to an end with the editions of E. Preuschen (1867-
1920) and E. Klostermann (1870-1963) in the early 1900s?
The publication of the ApPt took place at a time that the growing
criticism of the historical pretensions of the biblical texts became
combined with the first attempts at an interpretation of early Christi-
anity from the point of view of the history of religion. These at-
tempts, later known as the Religionsgeschichtliche Schule, had a pro-
found interest in the Jewish sources of early Christianity as well as in
its apocalyptic and eschatological ideas. Against the traditional views
which saw the New Testament basically as the successor of the Old
Testament, the scholars of the new movement looked for the contem-
porary world of early Christianity in order to explain its beginnings.
This interest helps to explain the attention paid to the question of the
sources in the early interpretations of the Greek version of ApPt.
Harnack had already noted in passing the influence of Greek tradi-
tions', but it was Eduard Norden (1868-1941), who first analysed its
Greek sources in some depth in a popular article (1893)9.

83-108; idem, Bruchstücke des Evangeliums und der Apokalypse des Petrus
(Leipzig, 1893).
4 For Diels see now W. Burkert et al (eds), Hermann Diels (1848-1921) et
la science de l’antiquité (Geneva, 1999).
5 On Usener see my ‘Hermann Usener’ in W. Briggs and W.M. Calder III
(eds), Classical Scholarship. A Biographical Encyclopedia (New York,
1990) 462-78; see also D. Ehlers (ed), Hermann Diels, Hermann Usener.
6 For Wilamowitz see the many studies (edited) by W.M. Calder III.
7 E. Preuschen, Antilegomena (Giessen, 1905’ 84-8 (with patristic cita-
tions); E. Klostermann, Apocrypha I. Reste des Petrusevangeliums, der
Petrusapokalypse und des Kerygma Petri (Berlin, 19082).
8 Harnack, ‘Bruchstücke’, 954.
9 E. Norden, Kleine Schriften zum klassischen Altertum (Berlin, 1966)
218-33.
Norden was not a member of the Religionsgeschichtliche Schule *stricto sensu*, but his ambitions were closely related and he maintained contacts with some of its most prominent representatives, especially Richard Reitzenstein (1861-1931). As Norden observed, unlike in Rome, the absence of a central authority made it possible for the Greek world to have competing eschatologies. One of these, Orphism, had become very popular with the masses, according to Norden, due to the clever organisation of the movement by schlaue Priester. Orphism had originated in competition with the Eleusinian mysteries, but already at an early stage both mysteries started to influence one another, just like Orphism and Pythagoreanism often became indistinguishable. Important innovations as regards the traditional picture were the ideas of a judgement on moral basis, wonderful banquets for the righteous, and a paradise-like afterlife. These new ideas, as Norden claimed, constituted the basis of Vergil’s description of the underworld in Aeneid VI.

Unfortunately, so still Norden, the first two centuries of the Christian era were strongly characterised by a superstition (‘Aberglaube’), in particular influenced by oriental religions, which was greatly interested in a blessed life after death. That is why we find descriptions of the afterlife by such differing authors as Apuleius and Plutarch. It is in this context that we have to read the ApPt. Norden

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11 This idea of the deceiving priests, the *Priestertrug*, originated in Enlightenment circles in the eighteenth century and had a long and influential life, but I do not know of a substantial treatment of the theme.

did not present the whole of the treatise to his readers, however. He refused to insult them with the 'wirklich grauenhafter, nach meiner Meinung nur bei einem Orientalen moglicher Phantasie erdachten Hollenstrafen' (p. 229). In a similar manner, Harnack had already left the most cruel passage untranslated in a preliminary translation in the *Preussische Jahrbücher* in order not to offend the sensibility of his readers\(^\text{13}\). Instead, Norden enumerated typically Greek elements in the *ApPt*. Successively, he noted the stream of fire (27), the wallowing in burning mire (23), the watching of the murderers by the souls of the murdered (25) and the suicides who cast themselves from a high slope, but, having landed at the bottom, were driven up again by their torturers (32). In this continuing punishment, Norden recognised an imitation of the mythological punishments of Ixion and Sisyphus. Norden concluded by observing that there was a great difference between the Greek spirit of this Christian Apocalypse and that of Jewish ones, as anybody reading the *Book of Enoch* immediately would notice.

One can only speculate to what extent Norden was moved to stress the perverse imagination of Orientals or the opposition between Christian and Jewish Apocalypses by his own Jewish origin. At the age of seventeen, Norden had converted to Christianity and he never came back on his decision. Can it be that he thought it necessary to demonstrate his definitive farewell to his own origin\(^\text{14}\)? However this may be, his interest in the Greek elements of the *ApPt* had been independently shared by another German scholar, who even dedicated a complete book to it, published only shortly after Norden's article.


Later in 1893, too late to take fully notice of Norden’s article, Albrecht Dieterich (1866-1908) published his views on the newly discovered ApPt. Dieterich, too, was highly sympathetic to the aims of the Religionsgeschichtliche Schule. He had started his studies with theology, but in 1886 he changed to classical philology at Bonn, where he gained his doctorate in 1888 under the aegis of Hermann Usener. It was the time that Usener prepared his famous analysis of Christmas, Das Weihnachtsfest (1888), and increasingly paid attention to what he considered the pagan elements of Christianity in order to 'carry out the purification and elucidation of our religious consciousness'. Dieterich was greatly inspired by Usener, his later father-in-law, and until the end of his life he always had a keen eye for pagan roots of early Christianity.

It is therefore not surprising that, like Norden, Dieterich also looked for the Greek roots of the ApPt. In order to prove his point he painted with a wide brush. He started with a survey of Greek popular belief in the afterlife, then analysed the Eleusinian and Orphic mysteries and completed his first part with a sketch of Orphic descents into the underworld. In the second part he discussed the sinners in Hades and their punishments, but in the penultimate part Dieterich finally came to speak of Jewish apocalypticism. Although he had an eye for Greek elements in Jewish life at the beginning of the Christian era, he stressed that the author of the Apocalypse of Peter did not use Jewish writings to compose his picture of the hell. In his last chapter, Dieterich concluded that the Egyptian Christian community derived its picture of heaven and hell from Orphic-Pythagorean traditions, since most Christians would have been Orphics. In Dieterich's view, then, Orphism stood in many ways at the cradle of Christianity.

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17 For a good summary of his views see Dieterich, *Kleine Schriften*, vi.
Dieterich's book was well received, but the lack of new data meant that interest soon shifted to other areas of early Christianity.

A second phase in the study of the *ApPt* was inaugurated with the publication of the Ethiopic text in 1910, a pseudo-Clementine composition in which the *ApPr* was embedded\(^\text{18}\). The nature of the text immediately raised the problem as to how the Ethiopic version was related to the Greek fragment from Akhmim. The modern consensus is that the Ethiopic tradition is 'authentic and offers the original text of the *ApPt*, albeit in parts somewhat distorted'\(^\text{19}\). The Greek version is therefore always to be used with caution for the establishment of the original text. For our problem it is important to note that the Ethiopic tradition added a few more references to the Greek tradition. In c. 14, of which the Greek version was found only later (the so-called Rainer fragment), we find 'the field Akrosja (= Acherusia) which is called Aneslesleja (= Elysium)' and in c. 13 we hear of an angel Tatirokos (= Tartarouchos), but in this second phase the old question – Jewish or Greek? – no longer played a role, and we have to wait until the 1980s before the question was raised again.

Naturally, the scholarly and spiritual climate had now radically changed from that at the turn of the century. New questions were being asked and new approaches came to the forefront. In 1983 the American Jewish scholar Martha Himmelfarb published a detailed analysis of what she calls 'tours of hell' in Jewish and Christian literature\(^\text{20}\). Naturally, the *ApPr* receives plenty of attention as the oldest surviving specimen of the genre. However, instead of considering it to be 'the successor to archaic and classical descents into Hades, far removed from Jewish literature', she puts forward the thesis that these tours of hell 'find their proper context in Jewish and Christian apocalyptic literature' (3). Naturally, Dieterich is now the 'bad guy', whose work is regularly lambasted for his neglect of Jewish tradi-


\(^{19}\) C.D.G. Müller, in NTA II, 625.

tions and who is even suspected (accused?) of 'a certain kind of history-of-religions anti-Christian (and Jewish), pro-Greek feeling' (44)21.

Himmelfarb shrewdly observed that in these apocalypses a question of a seer (prophet) is followed by a demonstrative explanation from a supernatural guide. This distinctive formal feature of the tours must have developed from the cosmic tour apocalypses, of which the oldest specimen is Enoch's cosmic tour in the Book of Watchers. The latter Book also displays the same interest in rewards and punishments after death as many later apocalypses. These features, then, with certainty locate the ApPt in the Jewish apocalyptic tradition. Bauckham has added the observation to Himmelfarb's argumentation that in these apocalypses the active punishment of the wicked begins not at the last judgement, but already at death, probably a minority view among the Jews until well into the second century AD22. However, Bauckham also returned to the questions posed by Dieterich. While admitting that Himmelfarb rightly observes that the tours of hell developed within the Jewish apocalyptic tradition, he also stresses that some of the punishments have clear precedents in Greek and Roman descriptions of Hades. Moreover, as in the apocalypses, in the Greek Hades the punishments take place now and not at a later stage in history23.

The conclusions of Bauckham seem in general unassailable. Yet while happily conceding his main points, we are still faced with the problem raised by Dieterich as to whether the ApPt stands in the Orphic-Pythagorean tradition. Admittedly, Bauckham himself has presented us with a large survey of Mesopotamian, Egyptian, Syrian, Israelite, Iranian, Greek and Roman descents into the underworld24. However, this survey is not targeted at the problem of the ApPt and neglects recent insights into the origin and development of the Orphic-Pythagorean ideas about the underworld. A balanced view

about Dieterich's ideas still remains a desideratum. It is therefore the aim of my contribution in the following pages to reconsider the Greek elements in the *ApPt* with special attention to their possible Orphic origins.

Let us start with the evidently Greek names of the angels Tartarouchos (13 E) and Temelouchos (8 E). The first name means 'Keeper of the Tartarus' and is a strange name for an angel. It is fairly unique and, not surprisingly, occurs only in Christian literature clearly depending on the *ApPt*, such as the *Apocalypse of Paul* (16), but also in the *Book of Thomas the Contender*. This treatise derives from East Syria, but its basic document probably originated in Egyptian Alexandria; in fact, the connection between Edessa and the Egyptian Hermetica is well established. In any case, it is interesting to note that the name has more recently turned up as female in a third-century Cypriote curse tablet and in a second- or third-century erotic charm from Oxyrhynchus. The latter text mentions the 'bronze sandal of Tartarouchos', and the same sandal recurs in the famous magical papyrus from Paris (PGM IV.2335) and in a Greek spell in Marcellus Empiricus' *De medicamentis*. Apparently, the early Church borrowed this angelic name from its pagan environment by letting the 'mistress of the Tartarus' undergo a sex-change. Its early appearance in an Egyptian milieu may point to Egypt as the place of origin of the *ApPt*.

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31 For the date and place of origin of our *Apocalypse* see most recently Bauckham, *The Fate of the Dead*, 185-94.
The case of Temelouchos is more problematic. Bauckham writes that in 'chapter 34 of the Apocalypse of Paul he wields a three-pronged fork, surely modelled on the trident of the Greek god Poseidon', but, in this chapter we only find the angel Tartarouchoch, not Temelouchos, who extracts intestines with a three-pronged fork. Temelouchos does occur in the Greek version of the Apocalypse of Paul as the name of the angel to whom the evil soul is entrusted after leaving the body (16) and who participates in the torture of a gluttonous elder (34). In the later Ethiopic Apocalypse of Mary and Apocalypse of Baruch the angel occurs at the end of the infanticide as in the ApPt. It is unclear how this coincidence has to be explained, and Himmelfarb thinks of an influence by the Coptic Apocalypse of Paul, which in turn would have been influenced by our Apocalypse. However, the Coptic Apocalypse of Paul calls the angel Aftemelouchos and the question still remains to be solved. In a learned article, Rosenstiehl has argued that Temelouchos derives from an epithet of Poseidon, Themeliouchos, 'in charge of the foundation'. However, the other earliest sources for this angelic name, Clement (Eclog. 48) and Methodius (Symp. 2.6), give the name as Τημελούχος, 'in charge of care'. As Poseidon's epithet is rather rare and occurs only in Attica and on Delos, it seems unlikely to have given birth to the name of our angel.

Other striking Greek imports are the mention of the Acherusian Lake and the Elysian fields as quoted above. The Ethiopic translation is here less trustworthy than the Rainer fragment which gives 'Lake Acherusia, which they say is situated in the Elysian Field'. The same combination of Acheron and Elysium, although unidentified as such, occurs in 3 Baruch. Here the angel takes Baruch to the third heaven where he sees 'an unbroken plain and in the middle of it was a lake of water' (10.2). The location is followed by those treatises that used the ApPt, such as the Oracula Sibyllina II (335-8) and the Apoc-

\[32\] In addition to Rosenstiehl (note 25) see also C.D.G. Müller, Die Engellehre der Koptischen Kirche (Wiesbaden, 1959) 314; J. Michl, RAC 5 (Stuttgart, 1962) no. 239 on col. 237.

\[33\] Contra Bauckham, The Fate of the Dead, 224.

\[34\] Hirrnelfarb, Tours of Hell, 101-3.

lypse of Paul (22-3). From a traditional Greek point of view, the geographical location is rather curious, since in Homer the Acheron was located in northern Thesprotia, but the Elysian Fields at the ends of the earth. Apparently, the close combination derives from the belief that after baptism in the Acheron a straight transition into Paradise was possible, such as we find in the first-century Apocalypse of Moses (37.3), imitated perhaps by the late Coptic Book of the Resurrection of Jesus Christ, by Bartholomew the Apostle (46.3 Westerhoff). However, the reason why Hellenistic Jews used this Greek terminology still remains obscure.

So far then we have found some Greek terminology but no Orphics. It is time therefore to pay attention to this elusive movement. Himmelfarb rather disparagingly talks about Dieterich's use of the term 'Orphic-Pythagorean' and stresses that we know so little about Orphism. Given the relative dearth of data about Orphism at the time of her book's publication, Himmelfarb's scepticism about Orphism is understandable to some extent. However, since her book we have had a steady stream of new discoveries, such as the publication (albeit preliminary) of the Derveni papyrus, new Orphic Gold Leaves, new bone tablets, and Apulian vases with new representations of Orpheus and the afterlife. These new discoveries enable us

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36 For a discussion of the passage see E. Peterson, Friihkirche, Judentum und Gnosis (Freiburg, 1959) 310-32; T.J. Kraus, 'Acheron and Elysion: Anmerkungen im Hinblick auf deren Venvendung auch im christlichen Kontext', Mnemosyne 46 (2003) 145-64; Copeland, this volume, Ch. III.
37 Himmelfarb, Tours of Hell, 43ff.
41 See most recently J.-M. Moret, 'Les depart des enfers dans l’imagerie Apulienne', Rev. Arch. 1993, 293-351; S.I. Johnston and T. McNiven,
to speak about Orphism with much more certainty than previous generations of scholars. It is now clear that in the early fifth century BC, Orphism originated from Dionysiac mysteries but very soon also became indebted to Pythagoreanism; indeed, in some respects it remains difficult to separate the two.

One of the major interests of Orphism is salvation. To that end, Orphism adopted the just invented Pythagorean doctrine of reincarnation, but it also designed a new view of the afterlife. According to the Orphics, after death there is a strict separation between the good and the bad. The bad are penalised, but the good enjoy a life of eternal sunlight, play on green meadows and feast on sumptuous banquets. This new picture of the afterlife completely modified the traditional Homeric picture of a sombre afterlife with a stay on the Elysian fields for a few elect. The Orphic world view never became very popular and certainly in its initial stages was limited to the rich who could pay for their religious instruction and the gold for their passports into the underworld. In this respect, one can only conclude


that Dieterich's picture of a popular cult with great followings, especially in Egypt, as a *praeparario evangelica* is highly imaginative, but also highly fantastic. Everything we know about the early centuries of our era points into the direction of little interest in the afterlife among the Greco-Roman population and even less belief in punishments after death\(^44\).

Does this mean that Dieterich was completely wrong? That conclusion would perhaps go too far. In fact, there is at least one detail in the imaginative world of the *ApPt*, which can hardly be separated from the Orphic tradition. In cc. 23, 24 and 31 of the *Akhmim* fragment we hear of burning or boiling mire, βόρβορος. It is interesting to note that this term does not occur in the corresponding chapters of the Ethiopic translation. This raises the question as to whether it was dropped by the Ethiopic translation or at a later stage introduced into the Greek version. Now the idea of 'boiling mire' is strange enough to be dropped by a translator. This seems particularly clear in c. 31 where the Greek 'another great lake, full of discharge and blood and boiling mire' is replaced by the bland Ethiopic 'another place near by, saturated with filth'. I take it therefore that the mire was part of the original *ApPt*.

Now mire is not a totally unknown part of the underworld in Greek tradition. In Aristophanes' *Frogs*, Heracles sees a number of sinners lying in the mire, such as those who have wronged a guest, struck their parents or committed perjury (145-51, 273). The mire returns in Plato's *Phaedo* where Socrates says '...and so those who have established initiations really do seem not so far from the mark, but have long been saying in their riddling fashion that he who enters the Hades uninitiated and unenlightened shall lie in the mire. However, he who arrives there purified shall live with the gods, for there really are, as those of the rites say, "many carriers of the fennel-stalk, but few *bacchoi* (true initiates)"' (69C). In his authoritative discussion of early Orphism, Fritz Graf seems to be a bit wavering about the interpretation of this passage. On the one hand, he argues that the lines point to *Eleusis*, but on the other, he suggests that they also in-

clude Orpheus and friends\textsuperscript{45}. The whole context, though, with its reference to 'riddling', the repetition of 'rites' and \textit{bacchoi} can hardly be interpreted otherwise than as Bacchic mysteries. And in the \textit{Republic} Plato ascribes to 'Musaeus and his son' (Orpheus) the view that in Hades the just celebrate a symposium but 'they bury the impious and unjust in mud in Hades and compel them to fetch water in a sieve' (363D)\textsuperscript{46}. Unfortunately, the text is not fully clear to whom this latter view can be ascribed, but it seems reasonable to accept that Plato here again means Musaeus and Orpheus. As in Aristophanes, the sinners are characterised by ethical faults, a characterisation that is typical of Orphism but not \textit{Eleusis}\textsuperscript{47}, it seems reasonable to conclude that mire played a big role in the Orphic picture of the under-

We can also say that \textit{Orphic(-Pythagorean?) literature is the first in which we find ethical categories in the underworld, like the sinners in Aristophanes' \textit{Frogs} (above). Moreover, it fits the presence of morally devious categories in the underworld that it is \textit{Orphic-Pythagorean} literature in which we first find the mention of judges in the underworld\textsuperscript{49}. Finally, it certainly seems to fit this picture that in Orphic circles several poems about a descent into the underworld, the so-called \textit{katabaseis}, circulated. Apparently, they had to enlighten people about the bad fate of the morally unjust and the happy life of the righteous in the new afterlife. From the various \textit{karabaseis} written in the fifth century we can get some idea of those by Orpheus and

\textsuperscript{45} F. Graf, \textit{Eleusis und die orphische Dichtung Athens in vorhellenistischer Zeit} (Berlin and New York, 1974) 101f.

\textsuperscript{46} Note that this water carrying also occurs in what may be a remnant of a very early Jewish apocalypse, the so-called Isaiah fragment, cf. Himmelfarb, \textit{Tours of Hell}, 94-6, 136-7.

\textsuperscript{47} Graf, \textit{Eleusis}, 120.


Heracles. In the case of the latter we can also see that at an early stage Eleusis appropriated parts of the Orphic picture\textsuperscript{50}.

This is as far as we can go. With Bauckham I would conclude that Himmelfarb has demonstrated the Jewish origin of the genre of the tours of hell. At the same time I also agree with Bauckham that behind these Jewish apocalypses there looms in the shadowy background the genre of Orphic and Eleusinian descents and pictures of the underworld, as the presence of mire strongly suggests. The place where Jews were most likely to read Orphic literature must have been Alexandria. And indeed, we now know with certainty that the so-called \textit{Testament \& Orpheus} is an Egyptian-Jewish revision of an Orphic poem\textsuperscript{51}. It may be one more pointer to an Egyptian origin for the \textit{Apocalypse \& Peter}.

\textsuperscript{50} Graf, \textit{Eleusis}, 142-9.

\textsuperscript{51} C. Riedweg, \textit{Jüdisch-hellenistische Imitation eines orphischen Hieros Logos} (Munich, 1993).