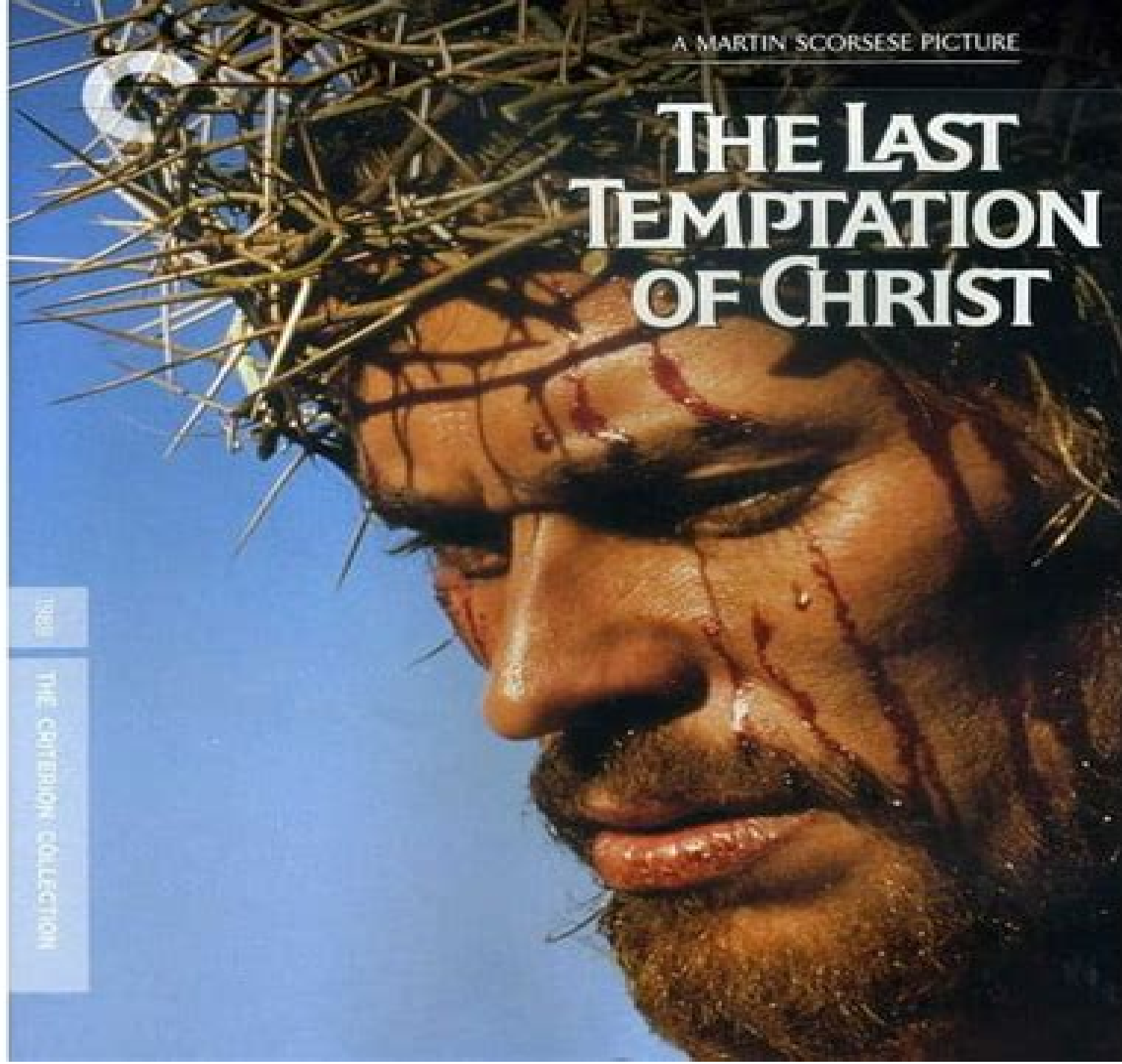


A MARTIN SCORSESE PICTURE

THE LAST TEMPTATION OF CHRIST

1988

THE CRITERION COLLECTION



The Last Temptation Of Christ Criterion Collection

R Bogdan



The Last Temptation Of Christ Criterion Collection:

Focus On: 100 Most Popular Canadian Films Wikipedia contributors, [Judas Iscariot: Damned or Redeemed](#) Carol A. Hebron, 2016-09-22 At the beginning of the 20th century Judas was characterised in film as the epitome of evil the villainous Jew Film makers cast Judas in this way because this was the Judas that audiences had come to recognize and even expect But in the following three decades film makers as a result of critical biblical study were more circumspect about accepting the alleged historicity of the Gospel accounts Carol A Hebron examines the figure of Judas across film history to show how the portrayal becomes more nuanced and more significant even to the point where Judas becomes the protagonist with a role in the film equal in importance to that of Jesus Hebron examines how in these films we begin to see a rehabilitation of the Judas character and a restoration of Judaism Hebron reveals two distinct theologies rejection and acceptance The Nazi Holocaust and the exposure of the horrors of genocide at the end of World War II influenced how Judaism Jews and Judas were to be portrayed in film Rehabilitating the Judas character and the Jews was necessary and film was deemed an appropriate medium in which to begin that process [Giving the Devil His Due](#) Jeffrey Andrew Weinstock, Regina M. Hansen, 2021-10-05 Finalist 2021 Bram Stoker Awards Superior Achievement in Non Fiction The first collection of essays to address Satan's ubiquitous and popular appearances in film Lucifer and cinema have been intertwined since the origins of the medium As humankind's greatest antagonist and the incarnation of pure evil the cinematic devil embodies our own culturally specific anxieties and desires reflecting moviegoers' collective conceptions of good and evil right and wrong sin and salvation Giving the Devil His Due is the first book of its kind to examine the history and significance of Satan onscreen This collection explores how the devil is not just one monster among many nor is he the prince of darkness merely because he has repeatedly flickered across cinema screens in darkened rooms since the origins of the medium Satan is instead a force active in our lives Films featuring the devil therefore are not just flights of fancy but narratives sometimes reinforcing sometimes calling into question a familiar belief system From the inception of motion pictures in the 1890s and continuing into the twenty first century these essays examine what cinematic representations tell us about the art of filmmaking the desires of the film going public what the cultural moments of the films reflect and the reciprocal influence they exert Loosely organized chronologically by film though some chapters address more than one film this collection studies such classic movies as Faust Rosemary's Baby The Omen Angel Heart The Witch and The Last Temptation of Christ as well as the appearance of the Devil in Disney animation Guiding the contributions to this volume is the overarching idea that cinematic representations of Satan reflect not only the hypnotic powers of cinema to explore and depict the fantastic but also shifting social anxieties and desires that concern human morality and our place in the universe Contributors Simon Bacon Katherine A Fowkes Regina Hansen David Hauka Russ Hunter Barry C Knowlton Eloise R Knowlton Murray Leeder Catherine O'Brien R Barton Palmer Carl H Sederholm David Sterritt J P Telotte Jeffrey Andrew Weinstock [Scandalizing Jesus?](#)

Darren J. N. Middleton, 2005-11-03 2005 marks the fiftieth anniversary of Nikos Kazantzakis' *The Last Temptation of Christ*. Since Kazantzakis ranks as one of the twentieth century's most important European writers and given that this particular work of his has garnered so much publicity, this collection of essays reassesses the novel, though not forgetting the movie, in light of one half century's worth of criticism and reception history. Clergy and laity alike have denounced this novel. When it first appeared, the Greek Orthodox Church condemned it, the Vatican placed it on its Index of Forbidden Texts, and conservative evangelicals around the world protested its allegedly blasphemous portrayal of a human struggling Messiah who succumbs to the devil's final snare while on the Cross, the temptation to happiness. Assuredly, the sentiments surrounding this novel at least in the first thirty years or so were very strong. When Martin Scorsese decided in the early 1980s to adapt the novel for the silver screen, even stronger feelings were expressed. Even today, his works are seldom studied in Greece, largely because the Greek government is unable or unwilling to anthologize his material for the national curriculum. After fifty years, however, the time seems right to re-examine the novel, the man, and the film, locating Kazantzakis and his work within an important debate about the relationship between religion and art, literary and cinematic. Until now, a book-length assessment of Kazantzakis' novel and the film it inspired has not appeared. No such volume is planned to commemorate the fiftieth anniversary of the novel's publication. For those who work in Kazantzakis studies, a focused anthology like this one is missing from library collections. The volume contains original essays by Martin Scorsese, the film critic Peter Chattaway, and Kazantzakis' translator Peter A. Bien.

Voice and Vision Mick Hurbis-Cherrier, 2012-11-12 *Voice Vision* is a comprehensive manual for the independent filmmakers and film students who want a solid grounding in the tools, techniques, and processes of narrative film in order to achieve their artistic vision. This book includes essential and detailed information on relevant film and digital video tools, a thorough overview of the filmmaking stages, and the aesthetic considerations for telling a visual story. The ultimate goal of this book is to help you develop your creative voice while acquiring the solid practical skills and confidence to use it. Unlike many books that privilege raw technical information or the line-producing aspects of production, *Voice Vision* places creativity, visual expression, and cinematic ideas front and center. After all, every practical decision a filmmaker makes, like choosing a location, an actor, a film stock, a focal length, a lighting set up, an edit point, or a sound effect, is also an expressive one and should serve the filmmaker's vision. Every decision, from the largest conceptual choices to the smallest practical solutions, has a profound impact on what appears on the screen and how it moves an audience. In *Practice*, sidebars throughout connect conceptual, aesthetic, and technical issues to their application in the real world. Some provide a brief analysis of a scene or technique from easily rentable films which illustrate how a specific technology or process is used to support a conceptual narrative or aesthetic choice. Others recount common production challenges encountered on real student and professional shoots which will inspire you to be innovative and resourceful when you are solving your own filmmaking challenges.

The X-Files and Literature Sharon R. Yang, 2009-10-02 *The X-Files and Literature* Unweaving the

Story Unraveling the Lie to find the Truth provides an innovative and valuable exploration of the groundbreaking television program. Although much academic work has been devoted to the social psychological and spiritual significance of The X Files, until this collection none has fully addressed the series' rich adaptation of literature to interrogate our perception, definition, or recounting of the truth. This collection not only unveils new twists and insights into expected connections between The X Files and Gothic writers or with its modernist and postmodernist slants on narrative plot and characterization. The X Files and Literature also delves into some unexpected literary sources shaping the series, such as the Arthurian quest, Catholic and Biblical mythology, folkloristics, and James Fenimore Cooper and the vanishing American mythos. This collection of essays covers both how The X Files works with literature's own constantly morphing definition and portrayal of truth through form and content, as well as how the television program may or may not subvert our own contradictory expectations and distrust of literature's providing us with enlightenment. As television becomes more and more literary with shows like *Lost* and *Gilmore Girls* sending us off to the bookstore and the library, so we might read them more carefully, a book like *The X Files and Literature* is welcome indeed. Sharon R. Yang's diverse collection on one of Nineties TV's richest texts finds the truth of the gothic and the Arthurian and the folkloric of the postmodern and the metafictional of Poe, Pynchon, Cooper, Nabokov, and Tennyson not just out there but in the perhaps too complicated narrative of the perpetually frustrated quests of Mulder and Scully. Valuable in itself as an intellectual exercise, its real worth may come when we put the book down and return smarter, better readers to the primary text. David Lavery, Co-Editor. *Deny All Knowledge: Investigating The X Files*. Sharon Yang's X Files collection deals with an important subject addressed by thoughtful writers. The idea that television can be seen as a branch of literature is certainly sustained by *The X Files*, and the contributors to this volume succeed in making the case. Brian Hauser on Fenimore Cooper, Cary Jones on Mary Shelley, Tamy Burnett on Poe, Thomas Argiro on Pynchon, Matthew VanWinkle on Tennyson: these and more explore the connections with *The X Files* not only in terms of sources but also themes and techniques. Both students of television and literature will want to own this book. Rhonda V. Wilcox, Ph.D., Professor of English, Gordon College, Barnesville.

T&T Clark Handbook of Jesus and Film Richard Walsh, 2021-01-14. The T and 2 other cinematic Jesuses including followers who imitate Jesus devotionally or aesthetically, Christian Christ figures, antichrists, yet other messiahs, and competing Jesuses in a pluralist world. As one leaves the confines of Christian theology, the question of what a film or interpreter is doing with Jesus or Christ becomes something to be determined, not necessarily something traditional.

Mary Magdalene, La Malinche, and the Ethics of Interpretation Jennifer Vija Pietz, 2022-11-08. By comparing the intersecting histories of interpretation of Mary Magdalene, a first-century disciple of Jesus, and La Malinche, a sixteenth-century Mesoamerican woman enslaved by the Spanish conquistadores, Jennifer Vija Pietz critically evaluates the use of past lives to address contemporaneous concerns. She demonstrates how the earliest sources portray each woman as an agent in the foundation of a new community. Magdalene's proclamation of Jesus's resurrection helped form the first Christian

community while La Malinche's role as interpreter between Spanish and native people during the Conquest helped establish modern Mexico. Pietz then argues that over time various interpreters turn these real women into malleable icons that they use to negotiate changing conceptions of communal identity and norms. Strikingly popular portraits develop of both women as archetypal whores who represent transgression, portraits that some women have experienced as harmful. Although other interpreters present contrary portraits of Magdalene and La Malinche as admirable emblems of female empowerment, Pietz argues that the tendency to turn real people into icons risks producing stereotypes that can obscure past lives and negatively affect people in the present. In response, she posits strategies for developing historically plausible and ethically responsible interpretations of people of the past.

100 Bible Films Matthew Page, 2022-05-19 Choice Outstanding Academic Title 2023

From *The Passion of the Christ* to *Life of Brian* and from *The Ten Commandments* to *Last Temptation of Christ*, filmmakers have been adapting the stories of the Bible for over 120 years, from the first time the Hritz Passion Play was filmed in the Czech Republic back in 1897. Ever since, these stories have inspired musicals, comedies, sci-fi, surrealist visions, and the avant-garde, not to mention spawning their own genre, the biblical epic. Filmmakers across six continents and from all kinds of religious perspectives, or none at all, have adapted the greatest stories ever told, delighting some and infuriating others. *100 Bible Films* is the indispensable guide to this wide and varied output, providing an authoritative but accessible history of biblical adaptations through one hundred of the most interesting and significant biblical films. Richly illustrated with film stills, this book depicts how such films have undertaken a complex negotiation between art, commerce, entertainment, and religion. Matthew Page traces the screen history of the biblical stories from the very earliest silent passion plays via the golden ages of the biblical epic through to more innovative and controversial later films, as well as covering significant TV adaptations. He discusses films made not only by some of our greatest filmmakers, artists such as Martin Scorsese, Jean-Luc Godard, Alice Guy, Roberto Rossellini, Pier Paolo Pasolini, Lotte Reiniger, Carl Dreyer, and Luis Buñuel, but also those looking to explore their faith or share it with lovers of cinema the world over.

Nanolaw Ethics Andrei Twibell, 2024-03-29

This book explores the ethical and legal dilemmas of nanotechnology with a focus on human rights. As in nanotechnology and nanomedicine, it utilizes a similar approach in law to address present and future issues in nanotechnology that looks to past and present law with new understanding to not only prepare for the future but address existing contemporary issues. A Janus Approach: Nanotechnology brings unprecedented technological revolution. However, it comes with heightened ethical and legal concerns. Nanotechnology is now present in every aspect of life without full public awareness. Some branches of nanotechnology utilize human DNA and affect humans in a multitude of unprecedented ways. Legal and ethical issues have been long discussed; they tend to be managed in individual fields rather than taken as a whole. Ethical concerns are especially important for vulnerable populations such as targeted minority groups or people from the Global South. This book provides a realistic, minimalist ethical solution that can be applied to any situation utilizing a human rights-based approach for universal

application This encompasses ethics based on Aristotelian principles into technology and the public good The book includes case examples addressing past present and future concerns

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service conditions and selection of suitable materials for exhaust manifold downpipe silencer muffler box and tail pipe in an exhaust system

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