



portrayed in current, raw and more truly human ways than they were typically portrayed in my religious training. Finally I found the ability to collaborate with director Jimmy Bohr to be a great learning experience last year when we worked together on the OSU Department of Theatre's production of Spring Awakening. I feel that he has a great ability to connect a design team and I'm eager to collaborate with him on another production.

"Appendix A" (p. [134]-187) contains the Coptic text of the Gospel of Judas as transcribed from the Codex Tchacos, with English translation on facing pages. Suddenly there was heard a noise of singing. A great multitude came pouring down the narrow street that runs past Pilate's house, chanting as they came, "Hail to thee, O Son of David!" Little children, old men and maidens ran forward, some raising palm branches, but all ever looking backward to one who should come. More and ever more streamed down the street into the open space in front of the temple, but still the Hosanna song went on. At last, in the midst of the jubilant throng, Jesus appeared, clad in a long garment of gray, over which was cast a flowing robe. His face was composed and pensive. His long black hair and beard surrounded features somewhat swarthy from the rays of the hot sun, and he rode on the side of the ass's colt that seemed almost too small to support his weight. John, the beloved disciple, dressed in green raiment with a red mantle, led the little ass, carrying in his hand a long pilgrim staff. The mob pressed tumultuously around, singing and crying: "Hosanna to the Son of David!" Jesus blessed them as he rode through their midst. After passing the house of Pilate he suddenly dismounted. Then Jesus advanced to the front of the temple. The hosannas died away as he contemplated the busy scene. There were the priests busily engaged with the money-changers. Nathanael, chief orator of the Sanhedrin, stood conspicuous among the chattering throng. There were baskets with pigeons for sale as sacrifices. There were the tables of the dealers. Buying and selling, haggling and bargaining were in full swing in the market-place. For a moment Jesus, who was above the average height, and whose mien was dignified and commanding, stood as if amazed and indignant, then suddenly burst out upon the astonished throng of priests and merchants, with the following protest: "What see I here? Shall my Father's house be thus dishonored? Is this the house of God, or is it a market-place? How can the strangers who come from the land of the Gentiles to worship God perform their devotions in this tumult of usury? And you," he continued, advancing a step toward the priests, who stared at him in amazement, "You priests, guardians of the temple, can you see this abomination and permit it to continue? Woe be unto you! He who searches the heart knows why you encourage such disorder."

The story begins with the exciting story of the discovery of the Gospel in Egypt in 1978, and its subsequent movements from one antiquities dealer to another. We discover how this precious document eventually finds a home in a New York safety deposit box, where it languishes for years with a \$3 million price tag, before it is finally published to huge public attention and fanfare. More than just

the story of The Gospel of Judas since it had been found, Churton also discusses how it relates to the historical place of the Judas: how he has been maligned and misrepresented across the centuries. This fascinating book sheds new light on the real nature of Jesus, and presents a daring speculation on the endeavours he planned with his disciples in Jerusalem, Judea and Galilee. The Kiss of Death is an explosive book that explains the text of The Gospel of Judas, its context in modern Christianity, as well as the importance of its discovery and subsequent publication.

Subtitle on previous printing: Center stage with Jesus, Judas, and life's big questions.

Acclaimed New Testament scholar Francois Bovon engagingly and concisely explores the last days of Jesus. Detailing the similarities and differences in the passion narratives of the four canonical Gospels and the Gospel of Peter, he shows that these stories were not composed by objective witnesses but are reflections of the perspectives of those who wrote them. This lucid, highly readable, yet critical appraisal of Jesus' final days is a masterful example of the discipline of biblical studies.

Porter and Heath consider recent textual finds and examine the discovery, content, and authenticity of the gospel. They also delve into the relationship this new gospel has with the New Testament canon.

Please note that the content of this book primarily consists of articles available from Wikipedia or other free sources online. Pages: 29. Chapters: Arrest of Jesus, Bargain of Judas, Burning of Judas, Dracula 2000, Gospel of Judas, Judas (film), Judas (short story), Judas (song), Judas goat, Kiss of Judas, Son of perdition, The Gospel According to Judas, The Last Days of Judas Iscariot, Thirty pieces of silver, Three Versions of Judas. Excerpt: "Judas" is a song by American recording artist Lady Gaga, from her second studio album *Born This Way* (2011). It was released by Interscope Records on April 15, 2011, four days ahead of its scheduled release. Written and produced by Lady Gaga and RedOne, "Judas" is a dance and electro house song about a woman in love with a man who betrayed her. It embodies the incidents that have haunted Gaga in the past, and its core meaning refers to the negative parts of her life that she can't escape. Gaga has further explained that the song was also about honoring one's inner darkness in order to bring oneself into the light. The artwork for the single was designed by Gaga in Microsoft Word. In spite of a polarizing impact on several religious groups, the song was generally well received by critics, who likened the song to "Bad Romance" with some noting it should have been the album's lead single. The song has a similar sound to Gaga's previous RedOne-produced tracks, including "Poker Face," "LoveGame," "Bad Romance," and "Alejandro." It contains three distinct hooks and a house-influenced break down. Gaga explained that the lines spoken during the breakdown talk about her as beyond redemption, regarding the traditional views of what a woman should be. "Judas" initially had a strong sales opening, but was less successful commercially in comparison to Gaga's previous singles. The song reached the top ten of the charts in most major music markets, and also reached the top of the charts in South Korea. A music video for the song was...

The Last Days of Judas Iscariot is a hilarious and extraordinary courtroom drama where

history's most infamous betrayal is dissected by the forces of good and evil. Published to coincide with the European premiere at the Almeida Theatre, London, from 29 March to 10 May 2008, this is the third play by Guirgis on the Methuen Drama list and follows the critical success of *In Arabia We'd All be Kings*, and *Jesus Hopped the A-Train*. Figures such as Pontius Pilate, Mother Theresa and Sigmund Freud are called to testify in a trial of God, the Kingdom of Heaven and Earth versus Judas Iscariot in a court that owes as much to the ghetto as the Gospels. Stephen Adly Guirgis uses the violent, chaotic energy of New York City to explore the timeless questions of free will and responsibility; of faith and fate.

Have you been wondering as a Christian, or non-Christian, what many think -- and expect -- will happen in the "last days" or "end times" with all the talk and focus in the headlines -- and some churches -- about our future? And with all the events taking place in the Middle East, especially Israel? And Iran? Are you confused because of various end-time scenarios and conflicting opinions promoted through popular books on prophecy, the *Left Behind* series, televangelists, preachers, and others speaking of a great tribulation, rapture, Armageddon, Apocalypse, the destruction of the earth, a new heaven and earth, a second coming, and a millennium? There has been an overload of teaching and information about these things over the last century -- however sincere and cloaked in good intentions -- yet with long-held and deep-seated traditions and doctrines, all borne of a lack of accurate knowledge (particularly the Hebrew and Greek) and information based on compelling evidence. Would you like to know what the Bible actually says about all these issues? For God's Word itself -- "Let Scripture Interpret Scripture" -- and the Holy Spirit are the only necessary interpreters. *The Last Days Are Left Behind* will challenge your thinking, help to erase the confusion, and provide clarity regarding the present-day purpose of God. Author James Ellis demonstrates end-time truth based logically on solid evidence after a linguistically accurate, biblically consistent, and intellectually honest examination of the Bible's prophetic passages and verses, the original languages -- Hebrew and Greek, the social, cultural, and historical context of Scripture, and the relevance of the audience spoken or written to in God's Word.

*The Last Days of Judas Iscariot* Methuen Publishing

Many of us have questions about the Bible: Can we believe the Bible? What was Jesus' mission? What is sin? Does hell exist? Is anyone beyond God's forgiveness? In *A Jesuit Off-Broadway*, James Martin, SJ, answers these questions about the Bible, and other big questions about life, as he serves as a theological advisor to the cast of *The Last Days of Judas Iscariot*. Grab a front-row seat to Fr. Martin's six months with the LABYRINTH Theater Company and see first-hand what it's like to share the faith with a largely secular group of people . . . and discover, along with Martin, that the sacred and the secular aren't always that far apart.

The papers gathered in this book were presented at the First International Conference (held in Paris, University of Sorbonne, October 27th-28th 2006), devoted to the newly discovered Gospel of Judas, preserved in the 4th century Coptic Codex Tchacos. These essays explore several crucial literary, historical and doctrinal issues related to this gospel, composed in the second half of the

2nd century. This unexpected discovery sheds a new light on the role attributed to Judas by some Gnostic Christian movements. A hotly debated question is precisely the significance of Judas in this gospel: hero or villain? Special attention is given to the sources - Greek, Jewish, Christian and even Iranian - used by the unknown author. This book will be of special interest for historians of late Antiquity religions and scholars in New Testament studies, Gnosticism and Coptic literature.

This book contains the proceedings from the Codex Judas Congress held to discuss the newly-restored Tchacos Codex. Since this codex is a newly-conserved ancient book of Christian manuscripts which had yet to be discussed collaboratively by a body of scholars, this book is nothing less than a landmark in Gnostic studies.

Have you ever wondered if the Apostle Judas Iscariot went to heaven or hell? Without Judas, could there have been the body and blood sacrifice and the resurrection that, as all Judeo-Christians believe, was the ultimate price for our salvation? Did God destine Judas, even before his birth, to be mankind's representative at this sacrificial altar that caused the oblation of "The Lamb of God?" Judas: The Man From Kerioth examines this possibility and draws it's own conclusion from established biblical information. It is a long overdue life story of the most misunderstood Apostle, chosen by God to help fulfill biblical prophecy. While some of Judas Iscariot's life is developed fictionally in this novel for continuity, it closely follows all that is presently known about him today. This book is not intended to change anyone's mind or their own beliefs. It is only intended to examine other possibilities that can be supported by biblical writings just as well as any other conclusion.

Two thousand years after he betrayed Messiah, Judas Iscariot is still alive, wandering a world he doesn't recognize. A world where the strangest of fictions have come true: monsters, immortals, gnome-librarians who monitor human history-they're all real. And all Judas wants to do is kill himself. So why can't he? The most transcendent story of the year is here in this all-new original graphic novel chronicling history's preeminent backstabber and his quest for suicide.

Abstract: The following report is on the point of view, conceptualization, and evolution in its final execution of the lighting design by Elisheva S. Siegel for California State University, Long Beach Theatre Department 2015 University Player production of The Last Days of Judas Iscariot by Stephen Adly Guirgis. It is submitted in partial fulfillment for completion of the Master of Fine Arts degree in Lighting Design. I believe that the core of this story is about challenging what we know is to be true. Furthermore, to physicalize the break down of these philosophical walls throughout the court proceedings against Judas Iscariot, a grid of severe lighting angles was employed. This grid evolved from extreme isolation to a blur as these black and white lines of moral principles becomes grey. Other visual metaphors include personifying Judas despair, a contrasting atmosphere for the Past, and propelling into another dimension during Pilate testimony.

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