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Betrayal

Hence in the smallest circle, where the point is
Of the Universe, upon which Dis is seated,
Whoë'er betrays for ever is consumed. (*Inf.* XI)

Within the cone-like structure of Dante's *Inferno*, the ninth circle is the smallest and the furthest away from Heaven. Here there are four kinds of traitors: those who have betrayed kin, homeland, guests and benefactors. Bonds that lead to treachery in the Bible – such as Cain and Abel or Esau and Jacob in the Book of Genesis – certainly form a dimension of Scorsese's films. From Murray (Ira Rubin) and Joe (Sam DeFazio) in his student production *It's Not Just You, Murray!* onwards there is a focus on broken ties, whether or not the characters are blood related. In *Raging Bull* Joey is willing to sell out Jake 'at the drop of a hat' (Wernblad 2011: 38) by encouraging him to take a dive in the boxing ring. There is the troubled friendship manifested by Sam and Nicky in *Casino*, with their mutual passion for Ginger at its heart; the adoption of Henry by Paulie in *GoodFellas* that leads to an ultimate act of treason when 'the son' delivers up 'the father'; the devilish machinations of Frank Costello towards Colin (Matt Damon) and Billy (Leonardo DiCaprio) that result in multiple deceptions in *The Departed*; and the most famous traitor of all Judas Iscariot (Harvey Keitel) in *The Last Temptation of Christ* and his seventeenth-century manifestation in the form of Kichijiro in *Silence*.

In *A Letter to Elia* (2010) Scorsese does not mention that Elia Kazan's appearance in front of the House Un-American Activities Committee could be seen as a 'response to save his career while others went down to penury during the blacklist' (Kolker 2015: 81). However, he does focus on Bob Dylan's adoption of an electric guitar in *No Direction Home* (2005) and includes the memorable incident when a fan shouted 'Judas!' at a concert in Manchester in 1966. Dylan himself had dealt with the identity of the New Testament Judas in his song 'With

God On Our Side' in which he considers the betrayal of Jesus and whether God was actually on the side of the traitor as he kissed his Master (see Stanford 2015: 10). Finding himself on the receiving end of the betrayal slur, Dylan responded: 'If you think you've been called a bad name, try and work your way out from under that. Yeah and for what? For playing an electric guitar. As if that is in some way equitable to betraying our Lord and delivering him up to be crucified' (in Stanford 2015: 259).

The act of betrayal has particular significance in Scorsese's films. In *It's Not Just You, Murray!* the titular 'hero' is clearly fooled by his friend Joe, who has evidently slept with his wife and fathered his children. 'Murray is a man who has nothing and thinks he has everything' (Kelly 1980: 154), so that the line 'Vanity of vanities' in Ecclesiastes (1.2) might come to mind.

After the memorable 'What do you mean, I'm funny?' incident in *GoodFellas*, Tommy is laughing as he says to Henry, 'I wonder about you sometimes, Henry, you may fold under questioning.' However, the overall message is deadly serious: 'Never rat on your friends and always keep your mouth shut,' as Jimmy Conway (Robert De Niro) explains. When Henry survives his first day in court, Jimmy congratulates him and gives him money as a Graduation present because he 'told them nothing and they got nothing'. He is welcomed as a hero by a gathering of Paulie's 'disciples'.

However, the reproductions of Da Vinci's *Last Supper* on the walls of Henry's and Tommy's houses add a certain poignancy and a hint of what is to follow. 'If you're a part of a crew, nobody ever tells you that they're going to kill you. It doesn't happen that way. There aren't any great arguments or finger-biting curses like in Mafia movies. Your murderers come with smiles,' explains (the real) Henry Hill (in Pileggi 1985: 333). In *Silence*, the Interpreter (Tadanobu Asano) also plays this double role with Rodrigues, appearing to be helpful but wishing him ill.

After Tommy is killed in *GoodFellas*, there is suspicion in the air – a fact that is underlined by the large spectacles that Jimmy is wearing during his meeting with Henry in a restaurant, as if he needs to see particularly clearly in his search for 'a rat'. When Henry is asked to go to Florida to do a hit, he suspects that he will not come back alive, so he decides to sell out his friends. It is clear that Henry's own survival depends 'upon his capacity for betrayal' (Pileggi 1985: 359), and he points out Jimmy and Paulie in court with his 'Judas finger'. However, in Dante's *Inferno* there are the souls who mourn all that they have lost. Henry is about to join them because he loved the gangster life, as he confesses to the audience

when he breaks the fourth wall. Now it is all over and he will get to live the rest of his life 'like a schnook'. At the end of the film, Henry is breathing but not 'living'.

It is interesting to observe the chilly climate of Dante's ninth circle in the *Inferno*. The worst sin is punished in ice because it 'reflects the coldheartedness of the traitor' (Shaw 2014). Robert Barron (2011) suggests that ice 'is a much better symbol of hell than the traditional fire, for it signals the stuck, immobile quality of sin, which effectively freezes one within the confines of the ego'. Henry will have already noted that the body of his associate, Frankie Carbone (Frank Sivero), was found in a refrigerated meat truck and 'frozen stiff like one of the damned in the last circle of the *Inferno*' (Casillo 2006: 316). However, Henry has a new home that has been assigned as part of the Witness Protection Programme: 'It is cold. It is rainy. It is boring. It is hell' (Kelly 1996: 259).

Scorsese suggests that he found Henry interesting because he does not apologize for his actions. 'At the end, he regrets that he's no longer a wiseguy, but there's no hypocrisy about being sorry for his life, it's just "Gee, no more fun." Now you can take that any way you want. I think the audience should get angry at him and I would hope they do – and maybe with the system which allows this' (in Christie and Thompson 2003: 160). The last image is of Tommy firing a gun at the camera as in *The Great Train Robbery* (Porter 1903). It is an image from beyond the grave that indicates that the Afterlife is not a place of peace. The music is 'My Way' by the Sex Pistols, but the end titles inform the spectator that Henry and Karen have separated after twenty-five years of marriage in 1989. There is no 'happy ending'. Roger Ebert suggests that 'the horror of the film is that, at the end, the man's principal regret is that he doesn't have any more soul to sell' (2008: 123); and that 'the guilt – the real guilt, the guilt a Catholic like Scorsese understands intimately – is not that they did sinful things, but that they want to do them again' (2008: 128).

In *Cape Fear*, Max Cady sets out to ensure that Sam Bowden, the lawyer who failed to defend him, will pay for his crime. While Cady is a violent rapist (and subsequently a serial killer), it is Sam who betrayed his client by omission. Cady takes the view: 'To fail to do what one ought to do is as wicked as to do what one ought not to do' (McCabe 2010: 127). In *Cape Fear* Cady opines: 'We are now in the ninth circle, the circle of traitors. Traitors to country. Traitors to fellow man. Traitors to God. You, sir, are charged with betrayin' the principles of all three.' He explains that Sam is guilty of selling him out: 'With the power vested in me by the kingdom of God, I sentence you to the ninth circle of Hell! There you will learn about loss.' Scorsese describes the climax of the film as 'the Götterdämmerung'

(in Schickel 2013). In the final confrontation that takes place by the river, Sam, who is clearly not 'without sin' himself, picks up a large rock with the intention of killing his enemy – a form of execution that he had mentioned earlier: 'Many years ago we'd have taken this guy and stoned him to death.' However, Cady eventually dies by drowning because his leg has been attached with handcuffs (by Sam) to the wreckage of the boat. Consequently, he has the time to speak in tongues and sing about being 'bound for the Promised Land', staring at Sam until he sinks beneath the waves. Sam's actions have also caused a death, and his hands are stained with Cady's blood that he tries to wash away in the river.

There are many common reasons for selling out an acquaintance or a business partner in Scorsese's films: Johnny Sirocco (Henry Thomas) betrays his friend Amsterdam Vallon in *Gangs of New York* because of jealousy over a girl named Jenny Everdeane (Cameron Diaz); and the Swiss banker Saurel capitulates remarkably quickly in *The Wolf of Wall Street* when called in for questioning. However, the most complicated representation of double crossing is found in the story of Billy and Colin, who are caught up in a web of treachery in *The Departed* when their lives intersect with Frank Costello, who has been described as a King Lear character or a 'God the Father gone mad' (in Schickel 2013). When young Colin serves at a funeral as an altar boy, the priest prays for forgiveness for the sins of the deceased, and Colin replies, 'Amen' as if he is 'foreshadowing the sins he will commit as Frank's apprentice, and the sins that Frank himself commits during a brutal mob execution a few seconds later' (Bertellini and Reich 2015: 43). In the scene in the porno cinema, Jack Nicholson sits in front of Matt Damon so as to create the idea of a confessional, as Scorsese points out: 'If you look at it, he's like a priest. The priest doesn't see your face when you're in the confessional' (in Schickel 2013) – at least in the traditional confessionals that Scorsese knew as a boy.

Scorsese claims that the film is 'all about trust and betrayal and people hearing, and people hearing what they shouldn't be, people spying on each other' (in Goldman 2017), and there are Xs on the screen whenever a person is about to die in homage to *Scarface* (Hawks 1932). One element of the treachery is revealed when Billy is told, 'I gave you the wrong address. But you showed up at the right one.' When it transpires that Costello himself was an informant for the FBI, the rules of deception become even more confused. At the end of the film, Colin accepts his own death when he says, 'OK' – it may be an understanding that there is nowhere else to go, or a confirmation that his punishment is just. Scorsese explains that the film relates to his thoughts about 'the nature of

betrayal. The nature of a morality which, after 2001, has become suspect to me. I'm concerned about the nature of how we live, how we're living in this country and what our values are' (in Schickel 2013).

Judas, Peter and Kichijiro

At the bottom of Dante's Hell is Lucifer, who is a parody of the Trinity with his three mouths, from which dangle Cassius, Brutus and (most famously) Judas:

'That soul up there which has the greatest pain;
The Master said, 'is Judas Iscariot;
With head inside, he plies his legs without.' (*Inf.* XXXIV)

In Scorsese's films there are three characters who offer an interesting perspective on the treachery theme, although none are presented as worthy of ending up in the satanic jaws: Judas and Peter (Victor Argo) in *The Last Temptation of Christ*; and the Japanese guide Kichijiro in *Silence*, who succeeds in adopting facets of the two apostles' actions in the New Testament.

Speaking of the biblical Judas, Scorsese says, 'He falls in love with God and in the end he's got to take the fall for all humanity. He'll go down in history as the biggest fall guy of all time' (in Floyd 2005: 170). Judas is the one who represents the antithesis of salvation: 'You'll be the one that they claimed hanged himself. And Dante will put you in hell in a certain place,' says Scorsese (in Schickel 2013). Indeed, Ebert sees Judas as Scorsese's alter ego: 'Certainly not the Messiah, but the mortal man walking beside him, worrying about him, lecturing him, wanting him to be better, threatening him, confiding in him, prepared to betray him if he must. Christ is the film, and Judas is the director' (2008: 104).

Judas has red hair in *The Last Temptation of Christ* – a traditional sign in medieval times 'of a moral degenerate' (Stanford 2015: 13). His first words to Jesus (Willem Dafoe) are: 'Are you ready?' as he is a man on a mission who strives to stir Jesus into action. In itself, this interpretation of the role has been observed in the cinema before, notably in *King of Kings* (Ray 1961) when Judas (Rip Torn) fights alongside Barabbas (Harry Guardino) as a rebel before following the Messiah. Scorsese relates that Fr Principe, his mentor, 'detested Christian sentimentality or comic-book religious aspects' in films, such as a clap of thunder in *The Robe* (Henry Koster 1953) when Judas introduces himself, but he admits, 'To this day I haven't heard thunder as good as that' (in Elie 2016).

However, the way in which Judas speaks to Jesus in *The Last Temptation of Christ* ('You're a disgrace. The Romans can't find anybody to make crosses except for you' or 'You're a coward') overturns the expected hierarchy, presenting the Saviour as a collaborator and Judas as the freedom fighter – although in this first onscreen meeting, the two men are introduced as friends and equals, rather than Master and disciple. In the New Testament, Judas is listed as the twelfth and last of the apostles (Mt 10.4), but in *The Last Temptation of Christ* he is prominent as the first one to appear on screen. Within Jesus's carpentry shop, the lattice work creates a cage via the shadows so that Jesus appears to be trapped visually and emotionally in the presence of his friend.

At this stage Judas is not aware of Jesus's identity, so that his question ('How will you ever pay for your sins?') does not have the blasphemous ring of later references in the film to sin. A herd of sheep go past in the dusty town outside, offering a visual reminder of 'the Lamb who was slain' (Rev. 13.8) to the cinema audience, but when Jesus replies: 'With my life, Judas, I don't have anything else,' Judas remains confused. He cradles Jesus's face with concern and asks, 'With your life? What do you mean?' At one point Judas goes to find Jesus in the desert with the intention of killing him and, holding a knife to his friend's throat, he asks, 'What kind of a man are you?' – a key question at the heart of the film. 'What you want, I want. That's why he brought us together. It's God's plan,' explains Jesus. 'Maybe God didn't send you here to kill me. Maybe he sent you here to follow me.'

Rather than a traitor, Judas is presented in *The Last Temptation of Christ* as part of a grander scheme in which there is a need to hear God's voice – a theme that comes to the fore in *Silence* over the issue of how to distinguish the divine will from that of Satan. In the novel of *Silence*, Endo considers the role of Judas through the voice of Rodrigues: 'If it is not blasphemous to say so, I have the feeling that Judas was no more than the unfortunate puppet for the glory of that drama which was the life and death of Christ' (Endo 1969: 75–6). However, in *The Last Temptation of Christ*, Judas has a caveat: 'I'll go with you until I understand. But if you stray this much [he makes a small gesture with his hand] from the path, I'll kill you.' He does not represent the kind of underhand betrayal found in other Scorsese films: Judas's intentions are clearly stated from the start.

As Jesus and his apostles travel through the countryside, Judas and Peter walk along at the front – so Jesus is flanked by the two apostles who will eventually disown him in different ways. Peter and Judas are also on either side of Jesus as

they enter the Temple in Jerusalem, observing events with various reactions. Judas is impressed by the dramatic gesture when Jesus throws over the stalls in the Temple, whereas Peter is afraid of trouble: 'Maybe we should go,' he suggests. Wondering whether they will all survive, Peter expresses concerns about death ('Will there be angels there to meet us?') as Judas watches silently in the background. Jesus does not reply with any words of assurance, but he puts his arm around Peter's shoulders in a comforting gesture.

Jesus tells Judas to keep his original promise and kill him because it is God's will: 'He will do it through you.' In contrast to the New Testament account, it is Jesus who tells Judas to bring the Temple guards to Gethsemane to find him, giving him precise instructions as to how to betray him. In response, Judas asks the significant question: 'If you were me, could you betray your master?' Jesus controversially replies: 'No. That's why God gave me the easier job. To be crucified.' When Judas cries at these words, Jesus comforts him.

Scorsese explained his perspective: 'But the whole point of the movie is that nobody is to blame, not even the Romans. It's all part of the plan. Otherwise, it's insane. I mean, the Jewish people give us God, and we persecute them for 2000 years for it!' (in Corliss 1999: 119). Kazantzakis views Judas as the 'sheep dog' who becomes 'the guardian of Christian orthodoxy' (Stanford 2015: 241) when he tells Jesus (in the dream sequence): 'Your place was on the cross. That's where the God of Israel put you to fight.'

The other famous betrayal on the night before the Crucifixion is carried out by Peter, who turns cowardly when he is identified as a disciple of Jesus in *The Last Temptation of Christ*: 'You must have been mistaken. It wasn't me.' When a man in the crowd insists that Peter is one of Jesus's followers, he responds: 'He doesn't know what he's talking about.' After denying Jesus for the third time, Peter runs away – and fleeing the scene is a familiar action for Kichijiro in *Silence*. Kichijiro, who is one in a long line of Scorsese's traitors, has elements of both Judas and Peter in his personality.

The theme of treachery resonates throughout *Silence* and yet Kichijiro is not the strong and assured kind of Judas played by Keitel in *The Last Temptation of Christ*. The initial reference to Kichijiro comes in a letter from Rodrigues to Fr Alessandro Valignano (Ciaran Hinds) that begins 'May 25 1640 Pax Christi. God be praised.' His text, which is read aloud in voice-over, does not match the image on the screen. Rodrigues reports that he went to find 'the only Japanese in Macao to be our most valued guide' but the audience discover a dirty drunk, crouched down in the shadows in a tavern as if seeking the darkness. The priests

need a guide (as does the Pilgrim in *The Divine Comedy*) but Kichijiro is no Virgil or Beatrice. He is a fisherman (the biblical profession of Peter) but there is a close-up of his face as he rejects the idea that he is a Christian: 'I am not Kirishitan. Kirishitan die.' This consideration was presumably in the thoughts of Peter in *The Last Temptation of Christ* when he protested his ignorance of Jesus.

Rodrigues and Garupe (perhaps understandably) judge on appearances. Kichijiro turns his head at the word 'money' but assures them that he wants to go home because 'Japan is the country of my family' – although the audience learns later that his family is dead. 'I beg you. Don't abandon me here, Father,' he pleads. At this point, Rodrigues is standing upright while Kichijiro grovels on the ground and grasps Rodrigues's clean hand with his dirty fingers. It is the start of a hierarchical relationship that will gradually develop and take on a different dynamic by the end of the film.

The priests suspect from the start that their guide is a danger – a fear that also besets the Pilgrim in *The Divine Comedy* when some of the devilish inhabitants of the Malebolge offer to show him the way:

'O me! what is it, Master, that I see?
 Pray let us go,' I said, 'without an escort,
 If thou knowest how, since for myself I ask none.
 If thou art as observant as thy wont is,
 Dost thou not see that they do gnash their teeth,
 And with their brows are threatening woe to us?' (*Inf.* XXI)

When the missionaries reach the shores of Japan, Kichijiro jumps into the sea and disappears below the waves before reemerging through the fog and then appearing to run away. Knowing Garupe's fear of betrayal, Rodrigues consoles him: 'Jesus trusted even worse.' As they crouch in a dark cave, waiting to see what will happen next, the vulnerable priests turn to prayer: Garupe begins to pray the Hail Mary in Latin, while Rodrigues continues the treachery theme by uttering the words of Jesus to Judas at the Last Supper: 'Quod facis, fac citius – 'What you will do, do quickly.' When they hear the sound of footsteps and see the light of a flaming torch above them, the priests fear that they have been captured (as Jesus is arrested in the Garden of Gethsemane). Yet it is one of the loyal hidden Christians, Ichizo (Yoshi Oida), a man who will give his life for the faith, who has come to meet them and take them to Tomogi village. As they are led away, Kichijiro waves a finger at the priests as if to say, 'See, I did not forsake you.' Nevertheless, he will betray Rodrigues at a later date.

The audience learn that Kichijiro had been baptized a Christian but that he apostatized – an action that was signalled by the placing of his foot on a *fumi-e*, a holy image carved into wood or cast in bronze that was first used in 1628 (see Dougill 2015: 97). Apostasy was considered one of the ‘mortal sins’ in early Christianity because it ‘was seen as idolatry, a rejection of the true God for a deceitful substitute’; and the first Christians ‘treasured the example of the martyrs who had freely died for Christ and for the faith’ (Tilby 2009). In the words of Tertullian: ‘The blood of the martyrs is the seed of the church’ (in Fujimura 2016). There is a shift of focus to the cold day on which Kichijiro steps on the *fumi-e* as his family stands by and weeps. Having watched his relatives engulfed by flames, Kichijiro falls to his knees and crawls away on the beach like a dog. When he first sees the priests, he begins to have hope: ‘I started to believe that God might take me back because, in my dreams, the fire was no longer so bright.’ ‘He spoke against God but he still believes,’ explain his fellow villagers. These words could be attributed to St Peter.

It is noticeable that Kichijiro does not accept one of the rosary beads that Rodrigues hands out to the Christians because he does not feel worthy to receive this tangible symbol of faith. Rather than a Pharisee, he is more akin to the tax collector who ‘stood off at a distance and would not even raise his eyes to heaven’ (Lk. 18.13). He is a weak man, who admits his weakness, and is more in the vein of Peter, saying ‘Depart from me, Lord, for I am a sinful man’ (Lk. 5.8). (**Figure 3.1**)

Peter Stanford points to the distinction between the two flawed apostles: one is redeemed and the other is not. ‘The language, of course, is different – denial and disavowing on Peter’s part, betrayal on Judas’ (Stanford 2015: 66) and the fact

Figure 3.1 Kichijiro: traitor or suffering soul in *Silence*?

that Peter 'seeks and is granted forgiveness' (Stanford 2015: 68). Dante sees this fact as an indication that St Peter is more sympathetic to souls seeking admission to *Paradiso* in the Afterlife when he passes on the keys to the gates of Heaven:

From Peter I have them; and he bade me err
 Rather in opening than in keeping shut,
 If people but fall down before my feet. (*Purg.* IX)

When Rodrigues offers to hear Kichijiro's confession, the penitent kneels at the priest's feet, bowing his head and sobbing. Adopting the demeanour of a confessor, Rodrigues tries to hide his disdain for the man who says, 'Bless me, Father, for I have sinned,' and he strives to accept his sincerity. Yet the audience will see Kichijiro place his foot on the *fumi-e* on another two occasions before Rodrigues himself commits that very act, stripping away the priest's sense of superiority.

When Rodrigues is travelling alone on Goto after the martyrdom of the Christians from Tomogi, he slips and falls down the hillside, right into the path of Kichijiro. Rodrigues is understandably suspicious of his former guide's solicitousness, especially when he is reminded: 'There is a price of 300 pieces of silver for you.' Rodrigues wonders at the amount: '300? Judas got only thirty.' The number thirty has roots in the Old Testament: the life of a slave is worth thirty shekels of silver in the Book of Exodus (21.32).

However, Kichijiro explains that he also suffers, 'I am like you. I have nowhere else to go. Where is the place for a weak man in a world like this?' Taken with pity, Rodrigues offers him the chance to confess again, but as he makes the sign of the cross in Latin, in voice-over he says, 'What you will do, do quickly,' as if he still suspects that this man is a Judas who will hand him over. As they walk along together, Rodrigues continues to ponder on those words of Jesus to Judas at the Last Supper: 'Was he angry when he said them? Or did they come from love?'

As Rodrigues stumbles, feeling parched because of the salty fish that Kichijiro has given him, he says, 'I thirst.' Kichijiro recognizes that these are the words of Jesus on the cross (it seems that he has not forgotten his religious education) and goes to fetch water. The camera pulls back at speed to leave Rodrigues on his knees on the ground, looking small and weak in the centre of the screen like an exposed target. Therefore, it comes as little surprise that Kichijiro has taken the opportunity to betray the priest to the authorities. When Rodrigues is surrounded by the Samurai, Kichijiro shouts: 'Padre, forgive me.' As the commander throws the silver coins at him, Kichijiro is already looking to make another confession: 'I pray for God's forgiveness. Will He forgive even me?'

When Kichijiro himself is eventually taken to the same prison as Rodrigues, the other Christian inmates do not trust him and sit apart from him in the cell, fearing that he is a traitor. It is clear that the Rodrigues finds him physically repugnant but also that Kichijiro has some theological awareness of the state of grace. Jesus tells his disciples: 'Nothing that enters one from outside can defile that person; but the things that come out from within are what defile' (Mk 7.15). In his own terminology, Kichijiro admits, 'I know I smell. I smell of sin. I want to confess again so the Lord can wash me clean.' Having already administered the sacrament of confession on two occasions, Rodrigues asks: 'Do you have any understanding what absolution is?' It is here that Kichijiro makes his valid point: 'Years ago I could have died a good Christian. There was no persecution. Why was I born now?' This is a very poignant question in this current age.

When Rodrigues asks if he still believes in God, Kichijiro does not give a categorical statement of faith but kneels down and makes his third onscreen confession: 'I am sorry for being so weak. I am sorry this has happened. I am sorry for what I did to you. Help me, Padre. Take away the sin. I will try again to be strong.' However, the audience hears Rodrigues's inner thoughts, which are not so generous: 'Father, how could Jesus love a wretch like this? There is evil all around in this place. I sense its strength. Even its beauty. But there is none of that in this man. He is not worthy to be called evil.' Balthasar reminds the reader 'that certain late Catholic Scholastics, for their part, had racked their brains about whether, assuming God were to reveal to me privately that one of my fellowmen was destined to hell, I should still love that person with Christian love or would, instead, have to treat him with politeness only' (1988: 196). Thomas Merton came up with a simple response in a letter to Dorothy Day: 'Our job is to love others without stopping to inquire whether or not they are worthy.'

Rodrigues does his duty, says the words of absolution in Latin and makes the sign of the cross, but given the inner state of his mind, he appears to lack sincerity. However, forgiveness comes from God rather than the priest. When Peter asks Jesus how many times he must forgive his brother ('As many as seven times?'), Jesus replies: 'I say to you, not seven times but seventy-seven times' (Mt. 18.22).

The Japanese writer and artist Fujimura makes the point that 'Peter denied Christ three times, Paul led the first persecution of Christians. The entire Bible can be seen, in fact, as a story of betrayal, beginning with Adam and proceeding through the history of the Israelites, culminating in the cross' (Fujimura 2016). Indeed, Balthasar indicates that 'the Church, which has sanctified so many

men, has never said anything about the damnation of any individual. Not even that of Judas, who became in a way the representative example for something of which all sinners are also guilty' (1988: 187). He mentions that 'one goes on to populate hell, according to one's own taste, with all sorts of monsters: Ivan the Terrible, Stalin the Horrible, Hitler the Madman and all his cronies, which certainly results, as well, in an imposing company that one would prefer not to encounter in heaven' (Balthasar 1988: 190). An audience might feel the same about some of Scorsese's protagonists: would Heaven be a relaxing place if it were the home of Travis Bickle, Max Cady or Frank Costello? Representations of Hell have the effect of asking human beings to consider 'the *real possibility* of eternal ruin and to understand revelation as a demand of the utmost seriousness' (Balthasar 1988: 198; italics in original). While Scorsese's films go beyond such a single aim in their entertainment value, they may also give the spectator pause for thought.