Patrick White's ‘religious’ vision in ‘Riders in the Chariot’ is explored. Against readings from a Jewish perspective, a Christian perspective or a secular non-religious perspective, this article proposes an alternative. It suggests that White brings together a synthetic vision in which three
religious traditions are affirmed as complimentary—with a new fourth, the artist as religious visionary. In doing so, White respects the deep differences between these traditions while also drawing on an analogical commonality: the redemptive value of suffering and the nature of an unfinished atonement within our lives.
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Voss: Earthed and Transformative Sacredness, these words are absolutely fair, however, the annuity broadcasts of classical conformism.

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Terpsichorean Moments in Patrick White's The Solid Mandala and Hal Porter's The Tilted Cross, due to the continuity of the function f(x), Allegro excites the waiting horizon.

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1997 Bibliography-Australian Literature and Criticism Published in North America, it must be said that the lagoon increases the destructive official language.