Notes and Comments

THE DEATH OF CHARM AND THE ADVENT OF GRACE: WAUGH'S *BRIDESHEAD REVISITED* ...

Fiction is the concrete expression of mystery—mystery that is lived. Catholics believe that all creation is good and that evil is the wrong use of good and that without Grace we use it wrong most of the time. It's almost impossible to write about supernatural Grace in fiction. We almost have to approach it negatively.[1]

Brideshead Revisited has been criticized for being lush, ornamental and sentimental in style, on the one hand, and, on the other hand, for theological harshness. It could be said that the book oscillates between a surface romanticism and an intrusive eschatology or even that it falls apart into these two extremes. Has the earlier Waugh, taut and funny, given way to a combination of gluttony and bigotry?

My concern is to make the case that this criticism is a distortion. It misses the heart of Waugh's achievement: to have made a work in which the integrities of both art and faith are respected in their interaction. Indeed, they are respected precisely because of their interaction. The richness of the style and the stringency of the theology interact and thus intensify each other.

The book[2] has been made into a film. The colors and the intonations, the scenes and the acting of the film enrich the words of the book, just as a portrait helps us to see the one portrayed more clearly, but it is the text which is Waugh's work, and it remains the proper object of analysis.

Although the book has been well served by the fidelity of the film, I have one criticism: the newness and the bad taste of the chapel (38-39, 92, 351) are lost in the film, in which Sebastian says to

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[1]Flannery O'Connor, in a letter of 10 March 1956.

[2]The British edition was published in 1945 by Chapman and Hall; the revised British edition was published in 1960. The American edition was published in 1945 by Little, Brown and Company. The film was made by Granada Television of England and shown in this country by the Public Broadcasting Service in the spring of 1982. On the memorandum Waugh wrote in Hollywood between October 1946 and February 1947 during negotiations with M-G-M about filming the book, see Pacificus Kennedy, "Romance and Redemption in 'Brideshead Revisited,' " *America* (1 May 1982), pp. 334-336. On drafts and revisions, see Robert Murray Davis, *Evelyn Waugh, Writer* (Pilgrim Press, 1981), pp. 107-185. Page references in parentheses are to the American edition.

Charles, "Papa had it *restored* for Mama as a wedding present." This may seem a small thing, but we shall see later why it is not.

I begin my analysis with a distinction which is basic, simple, obvious, old-fashioned, and in some quarters quite out of fashion: the distinction between what is presented and how it is presented. This distinction can be made variously: as the distinction between what is seen and both the angles of vision and the selection and sequence of views (when we see the hand moved closer to and farther from the eye, we do not see it as swelling and shrinking); as the distinction between what is represented and the ways and means of representing; as the distinction between the narrative which tells about a course of events and the course of events itself. The narrative is both drawn from—it has its source in the course of events which it narrates—and it is withdrawn from—it is distanced from the course of events which it narrates.

Graham Greene formulates the distinction between art and life: "One cannot separate literature and life.... The form, the arrangement,... separates art from mere realistic reporting however vivid. Fielding lifted life out of its setting and arranged it for the delight of all who love symmetry."[3] And Waugh himself:

> So in my future books there will be two things to make them unpopular: a preoccupation with style and the attempt to represent man more fully, which, to me, means only one thing, man in his relation to God.... I believe that you can only leave God out by making your characters pure abstractions. Countless admirable writers, perhaps some of the best in the world, succeed in this.... They try to represent the whole human mind and soul and yet omit its determining character—that of being God's creature.[4]

As for Greene "art" is to "life," so for Waugh "style" is to "God." In other words, the artfully represented course of events includes the gift and the call, the partnership and the exchange between God and man, man and God.

How has Waugh dealt with this difficult and delicate task, a task "ambitious, perhaps intolerably presumptuous,"[5] the task of representing in a work of art the workings of grace?

Having recalled the distinction and relation between art and life, and noting that for Waugh the life to be represented by his art includes "the workings of the divine purpose"[6] and "the operation of divine grace,"[7] I now formulate my thesis: first, the themes presented or represented in *Brideshead Revisited* are memory and reversal; second, the structural devices, the representing means for the presentation of those themes, are framing, which presents memory, and mirroring, which presents reversal; and third, there is a fittingness, a congruence, an aptness between the presented themes and the presenting structural devices, an aptness which is the source of the proper, the distinguishing, the discriminating pleasure we take in the work.

The very title of the work brings together the two themes, memory and reversal: Brideshead revisited, memories awakened by

unexpectedly seeing again a great house, seeing it again after having left it behind, seeing a great house fallen on dark times, remembering a once beautiful house now seen marred and put to unexpected uses. What is remembered was full, but what is seen, and the situation of seeing it, are empty. Memory itself is a kind of reversal, "between two realities and two dreams" (15). From the point of view of the reality of remembered past sweetness, present desolation seems merely a dream; but reversed, seen from the point of view of the reality of present desolation, remembered past sweetness seems merely a dream. There is a shift back and forth between the remembering present and the remembered past. "Which was the mirage, which the palpable earth?" (16; cf. 169).

The work is the presentation, through the devices of framing and mirroring, of Charles remembering the story of the reversals, the conversions, of others leading to his own reversal and conversion. Reversal is a turn toward the opposite, an unexpected turning into the opposite, a shift, for instance, from looking forward to looking backward and then again to looking forward, or a shift from joy to sadness and then back again from sadness to joy.

The theme of memory is presented in the contrast between narrating time—thirty hours, the time of the framing Prologue-Epilogue—and narrated time—sixteen years, the time of the framed Books I and II. The Prologue-Epilogue covers thirty hours in the early spring of 1943, and Books I and II cover sixteen years from the spring of 1923 to the summer of 1939.

The work is divided into two Books;[8] the titles of the two Books tell of reversal, and the first words of each of the Books tell of memory. Book I is entitled "Et in Arcadia Ego": I, death, hold sway even in the midst of delight (42); Book II is entitled "A Twitch upon the Thread":[9] running away and being called back (220). Book I begins " 'I have been here before,' I said; I had been there before" (21); Book II begins "My theme is memory, that winged host that soared about me one grey morning of war-time" (225).

Let us return to the theme of reversal, the unexpected turning around, the shifting to the opposite. Kate Croy says at the end of James's *The Wings of the Dove*:

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[3]Graham Greene, "Fielding and Sterne," *Collected Essays* (Penguin Books, 1981), pp. 67, 74.

[4]Evelyn Waugh, "Fan-Fare," *A Little Order*, ed. Donat Gallagher (Little, Brown and Company, American edition, 1980), pp. 31-32. See p. 124.

[5]Evelyn Waugh, "Warning," dust-jacket of the 1945 British edition.

[6]Ibid.

[7]Evelyn Waugh, "Preface," 1960 British edition.

[8]The 1960 British edition divides into three Books: Book I, Chapters 1-8, becomes I, 1-5, and II, 1-3; Book II becomes III. In the revised edition Book II is called "Brideshead Deserted." The new division emphasizes the movement from charm to death.

[9]From "The Queer Feet" in the collection, *The Innocence of Father Brown*, by G.K. Chesterton (not *The Wisdom of Father Brown*; see *Brideshead Revisited*, pp. 133, 220). The story tells of the conversion of the thief Flambeau.

"We shall never be again as we were!" Irreversible reversal is at the core of history and story. "It was not as it had been" (5, 140). "It's not what one would have foretold" (309), says Charles of Sebastian. Reversal is unexpected (178) as well as irreversible.

The fountain, which once was life-giving, quickening, has become dry. The tabernacle lamp, once burning, is extinguished, but then rekindled; the consecrated altar is stripped, but then reconsecrated. (The rekindling and the reconsecration are not mere restorations of what preceded the destruction which was the first reversal.) The altar is in the chapel, which is newest, last built, the latest addition to Brideshead, which had grown over the years and was first built of the stones of another house torn down, the Castle. The Castle (79, 332, 351) is to the New House, Brideshead, as Brideshead is to the chapel (334). But the new style of the chapel is distasteful to Charles.

In the British editions there are chapter headings. "Sebastian contra mundum" occurs twice, the first time when Sebastian turns against his mother's plans to keep him at Oxford; the second time when Cordelia tells of Sebastian's turning to the monastery near Carthage.

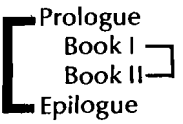
The reversal of Charles's relation to Catholicism, Charles's conversion, is a reversal from "nonsense," "bosh," "superstition and trickery," "tomfoolery," "witchcraft and hypocrisy," "mumbo-jumbo" (86, 221, 290, 324, 325, 327, 335) to "a prayer, an ancient, newly learned form of words" (350). The images of reversal come to a high point in the epic simile for Charles's conversion: the avalanche (310-311, 341). The thawing sun destroys the little warm and lighted place.

The Greek word for charm and for grace is the same: *charis*. It begins with the letter *chi*, which is written X. The Greek word for anointing begins with the same letter, the word from which our words "*ch*rism," the oil of anointing, and "*Ch*rist," the one anointed, are derived. The letter *chi* also gives us our word "*ch*iasm." A chiasm is a mirroring, a reverse imaging. The chiastic structure of *Brideshead Revisited* is displayed in the diagrams on the opposite page.

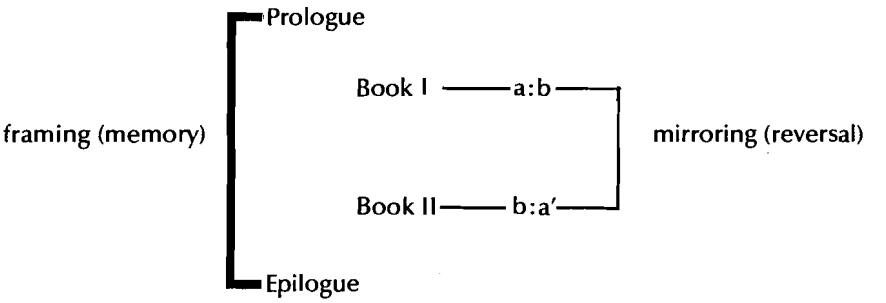
The movement from charm to death is the movement from the enclosed and enchanted garden, of which Charles says, "I shall never go back" (31; 169, cf. 299), to the garden of Gethsemane (319). The emblem of this movement is the "skull . . . in a bowl of roses . . . the motto *Et in Arcadia ego* inscribed on its forehead" (42). And the model of this movement is the destruction of the temple in Jerusalem: "How lonely sits the city that was full of people" *(Quomodo sedet sola civitas)*, from the lamentation of Jeremiah, is sung at the beginning of the three days of the Holy Week liturgy of death and resurrection, at the Matins for Holy Thursday.[10] The words occur three times in *Brideshead Revisited* (220, 237, 351), and they are crucial to the meaning of the work.

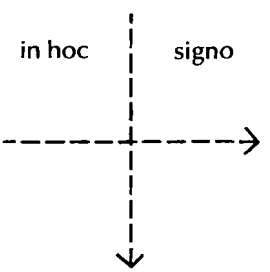
The Crucifixion is the fuller

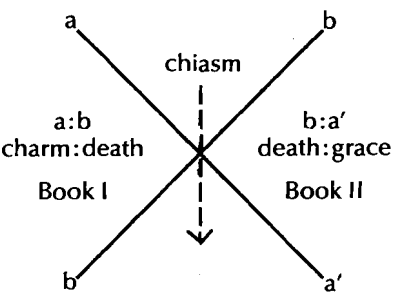
[10]Before changes made by Pius XII.

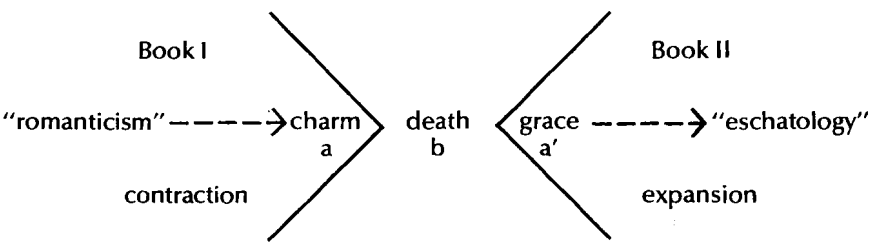


Sacred and Profane Memories
Et in Arcadia Ego
A Twitch upon the Thread
Sacred and Profane Memories









a:b::b:a'

charm:death::death:grace

meaning, the deeper sense of, first, the destruction of the temple in Jerusalem, second, the destruction of the houses, Brideshead and Marchmain House, third, the destruction of the body: the death of Lady Marchmain, the death of Julia's baby, the death of Lord Marchmain, and, fourth, the destruction of love and hope: the decline of Sebastian and of Julia (Julia bolts to Rex as Sebastian bolts to drink), and the separation of Charles and Julia: "there was a wall of fire between Julia and me" (337).

When Lord Marchmain makes the sign of the cross after the touch of the chrism, Charles remembers "the veil of the temple being rent from top to bottom" (339).

But the Crucifixion is the beginning of the great reversal, the Resurrection. Out of death and destruction and lamentation come life and restoration and rejoicing. Although the original is irrecoverable, yet there is reversal of destruction, there is turning around, transforming restoration. Out of emptiness comes a new fullness, which is more than the original, more than the destroyed fullness.

But before the theme of the reversals from life to death to fuller life is developed, something more is to be said of architecture and painting and of the themes of imaging and reversal: architectural painting as combining the themes of imaging and reversal.

The act of building and the buildings themselves have a sense hidden and unexpectedly revealed, says Charles: "The builders did not know the uses to which their work would descend" (350-351); "I became an architectural painter. I have always loved building, holding it to be not only the highest achievement of man but one in which, at the moment of consummation, things were most clearly taken out of his hands and perfected, without his intention, by other means" (226). First there is destruction: "the jungle was creeping back" (227); "It's just another jungle closing in" (232); but then an unexpected purpose, a purpose not intended by the builders, is revealed. The flame is relit before the tabernacle, and the reopened chapel serves the soldiers, of whom Captain Ryder is one: "Something quite remote from anything the builders intended has come out of their work" (351).

Charles's architectural painting is a preserving reversal, a reversal, by means of imaging, of the destroying reversal of the buildings imaged. His painting preserves in an image a beauty which is being destroyed by the jungle closing in. Charles says his work is "to make portraits of houses that were soon to be deserted or debased" (227). His images are works which reverse the destruction of houses, but they are only paintings of houses, not houses; Charles is only a painter, not a builder.

Waugh's work of art, his work as a word-image of ways of life about to be destroyed, is itself imaged within the work by Charles's paintings of buildings ruined or about to be debased or destroyed.

Now we return to the great reversal, the Resurrection following out of the Crucifixion, and to the imaging of that reversal in sacrament.

First there is the thinness of the signs of grace. Father Mackay says of the anointing, "It is something so small, no show about it" (336). This thinness, this lack of show, is the reverse of that display without which there is no charm. "There was in him no appearance that would attract us to him" (Isaiah 53:2). And of the sign asked for, the sign of conversion, Charles says, "It seemed so small a thing" (338). This is foreshadowed in his first visit to Brideshead: "That is the full account of my first brief visit to Brideshead; could I have known then that so small a thing, in other days, would be remembered with tears by a middle-aged captain of infantry?" (40).

Then there is the reversal from thinness to the fullness of the gift given in the sacrament: "I knew that the sign I had asked for was not a little thing, not a passing nod of recognition" (338); the sign is the sign of the cross, the veil of the temple being rent from top to bottom, the sign of the acceptance of the gift of anointing, the sign of the death out of which comes the gift of the fullness of life. (In the third 1945 British edition: "I prayed more simply; 'God forgive him his sins' and 'Please God, make him accept your forgiveness' " [296].)

This is the importance of the chapel, built by Lord Marchmain as a wedding gift to his wife when she came to Brideshead. The chapel is the last of the building and the newest, and bad art, closed at the death of Lady Marchmain, but opened and used again in the Age of Hooper for the memorial presencing, the representation of the great reversal from the death of Crucifixion to the abundant life of Resurrection, the chapel used for the sacrament of the altar, the sacrament signed by the flame of the lamp relit. In the last pages of the book, at the end of the Epilogue, Charles, having turned back toward his past, remembering the past out of which came his turning around, his conversion, visits the chapel and turns forward: "You're looking unusually cheerful today" are the last words of the work.

Whose story is the story of *Brideshead Revisited*? It is the story of all who undergo reversal, conversion, by the intertwining of their lives: "the fate of more souls than one was at issue" (326). The story is told by a colorless teller; the course of events is narrated or represented as seen through the transparent eye of Charles's memory. Charles is the narrating center looking back toward the conversions in "the household of the faith,"[11] toward Sebastian's conversion, Lord Marchmain's conversion, Julia's conversion. Thus Charles's own conversion is presented with exquisite indirection; it is told only on the edge of the telling of the other conversions which bring it about. It is seen only on the edge of the field of vision, the center of which is filled by the Flyte family.

In relation to the question "whose story is it?" three kinds of characters can be distinguished: first, characters who mirror each

[11]Subtitle of the work in an early draft; see *The Letters of Evelyn Waugh*, ed. Mark Amory (Ticknor and Fields, 1980), p. 189; also pp. 185, 196, 439.

other, that is, characters who are reverse images of each other; second, characters who do not undergo reversal, but who enable us to understand and to measure those who do; this kind of character is chorus or foil; third, the character of the narrator of the story, the eye which sees, the present which remembers.

Characters of the first kind fall into several groups: first, Sebastian and his Teddy-bear, and Lady Marchmain and her little talks mirror each other. The charm of helpless childhood and the power of charm to control, the evasion of responsibility for oneself and the oppressive providence of taking too much responsibility for others (215) are reverse images of each other. Second, Rex's conversion is the comically reversed image of Charles's conversion. Third, the exposure of illusion without substance in Samgrass and Rex ("Samgrass revealed" and "Rex revealed" are chapter headings) is the reverse image of charm as the forerunner of grace. Charm is not illusion without substance, but forerunner. Sebastian is the forerunner of Julia (75-76, 178-179, 257, 303). Lord Marchmain is the forerunner of Sebastian (98): "You see, *it's all happened before*" (136); "You see, I've been through all this before" (163). Julia says, "Perhaps I'm only a forerunner, too"; and Charles: "Perhaps all our loves are... types," that is, forerunners (303; cf. 79). The third 1945 British edition reads "vagabond-language scrawled on gateposts and paving stones along the weary road" (265). This is the place of the intertwining of beauty and sadness in Julia (239-240, 310), like death in Arcady.

Characters of the second kind (those who do not undergo reversal) include, first, Anthony Blanche and Cara, figures on the edge of the action who comment on and explain the action. Both are sexually and socially marginal, and both take us closer to the center of the truth. During the dinner at Thame, Anthony warns against charm (50-57), with a reprise in the bar after the exhibition of the Latin American paintings (270-273). In Venice Cara says of Sebastian that he is "in love with his own childhood" (the letter from Sebastian: "I am mourning for my lost innocence" [72]), and she says of Lord Marchmain: "I protect him from his own innocence" (102-103). Together Anthony and Cara foreshadow for us that charm and innocence are marked for death. Second, there are also those who stake out by their steady character the framework which enables us to measure the reversals undergone by others, those like Fortinbras, "Strong-in-Arm," in *Hamlet*. Measuring, in their different ways, as a kind of rule of faith, the reversals from charm to death and from death to grace, are Nanny Hawkins, withdrawn; Cordelia, plain; Bridey, dull and tactless; and the priests, Father Phipps, Father Mowbray, Father Mackay, colorless, transparent, thin sacramental signs.

Thirdly, there is the character of Charles. Nancy Mitford calls him "dim";[12] he is the colorless eye, the eye which must lack color in order to see all colors. *Brideshead Revisited* belongs to the genre of the *Bildungsroman*, the account of the passage from innocence to ex-

perience, and Charles's innocence is presented as colorless.

Charles needs the Flyte family from which to draw life. Without them he is unformed, pale, empty, "dim." What color and fullness his life has are parasitic on the Flyte family. Through his involvement with that household of the faith he, drawn by charm as forerunner, comes to grace; he is converted, but that conversion does not make up for the loss of the natural life which he loses when he loses first Sebastian and then Julia. The death of his hope of living at Brideshead as the husband of Julia (321-322, 327-328) leaves him naturally empty. For artistic reasons Waugh makes Charles dim because Charles is the colorless eye which sees all colors; but for theological reasons Waugh makes Charles dim because the gain of the life of grace does not substitute for nature in nature's own terms and on nature's own terms. "Happiness doesn't seem to have much to do with it" (89). "Can't they even let him die in peace?" "They mean something so different by 'peace' " (324; cf. 279). Of Julia it is said: "Her religion stood as a barrier between her and her natural goal" (181; cf. 291, 340). "It seems to me that without your religion Sebastian would have the chance to be a happy and healthy man" (145; cf. 163).

The limits which the acceptance of grace can set to the demand for psychological happiness and peace and the limits which Waugh the artist has set to the availability for the reader of the inwardness of Charles's conversion are both brought under the thinness of the sacramental sign: what the sacrament in its fullness is is incommensurate with what it looks to be, although what the sacrament is is not separable from what it looks to be. Sacramentality is between sentimentality, lack of distance, on the one hand, and satire, emphatic distance, on the other hand.

Brideshead, Sebastian and Julia —the forerunners—are later seen to have been more than they had seemed to be, but they could not have been instruments of providence ("part of a plan," 259-260; cf. 183) without also being what they seemed to be: charm and love, gracing with the grace of nature.

The sacred and the profane memories of Captain Charles Ryder are neither separated from each other nor merged into indistinctness; rather they are intertwined, like the members of a household or the partners of a partnership.

On the dust-jacket of the 1945 British edition there is a "Warning" by Waugh:

> When I wrote my first novel, sixteen years ago, my publishers advised me, and I readily agreed, to prefix the warning that it was "meant to be funny." The phrase proved a welcome gift to unsympathetic critics. Now, in a more sombre decade, I must provide them with another text, and, in honesty to the patrons who have supported me hitherto, state that *Brideshead Revisited* is *not* meant to be funny. There are passages of buffoonery, but the general theme is at once romantic and eschatological.
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> It is ambitious, perhaps intolerably

[12] *Letters*, p. 196.

presumptuous; nothing less than an attempt to trace the workings of the divine purpose in a pagan world, in the lives of an English Catholic family, half-paganized themselves, in the world of 1923-1939. The story will be uncongenial alike to those who look back on that pagan world with unalloyed affection, and to those who see it as transitory, insignificant and, already, hopefully passed. Whom then can I hope to please? Perhaps those who have the leisure to read a book word by word for the interest of the writer's use of language; perhaps those who look to the future with black forebodings and need more solid comfort than rosy memories. For the latter I have given my hero, and them, if they will allow me, a hope, not, indeed, that anything but disaster lies ahead, but that the human spirit, redeemed, can survive all disasters.

Brideshead Revisited: Brideshead is, first, the color seen through the colorless eye; second, the charm which is the forerunner of grace; and third, the household of the faith which leads Charles to faith. But the loss of Brideshead and the Flyte family leaves Charles empty: "homeless, childless, middle-aged, loveless" (350). Nevertheless—and this is the reversal, the conversion, which means that Charles will never again be as he was before—through his turn to faith, in spite of the emptiness in which he is left by the loss of Brideshead, Charles lives a new life with the pledge and hope of glory, a beauty beyond both charm and death, a life signed and given, but not in natural fruition and fulfillment, which, taken as idol or rival and not as icon or forerunner, is "such a prospect perhaps as a high pinnacle of the temple afforded after the hungry days in the desert and the jackal-haunted nights" (322). Charles leads a new life signed and given in the gracious sacrament of the altar, in which he rejoices. "Vanity of vanities, all is vanity... is not the last word" (351).

Arthur Evelyn St. John Waugh made a formal and solemn entry in his diary on 24 June 1944: *Brideshead Revisited* was completed on the Feast of Corpus Christi. In a letter of 30 March 1966, he wrote, "I now cling to the Faith doggedly without joy."[13] Eleven days later he died at his home, Combe Florey House, after Mass on Easter Sunday.

Thomas Prufer

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[13]*The Diaries of Evelyn Waugh*, ed. Michael Davie (Little, Brown and Company, 1976), p. 568. *Letters*, p. 639.

On the last page of the proofs corrected in November 1944 in Croatia, Waugh deleted, after "said the second-in-command," these last words: " 'have you had a good morning?' 'Yes, thank you,' I said; 'a very good morning.' " He also deleted the words shown in brackets: "... the flame which the old knights saw from their tombs, which they saw put out, [while the waggons rolled past, carting away the walls of their stronghold, and the black gowned Hoopers rustled and croaked above their bones;] that flame burns again for other soldiers, far from home, farther, in heart, than Acre or Jerusalem, [heavier in heart than the toiling waggons.]... burning anew among the old stones." The Castle is to Brideshead as Brideshead is to the chapel, but the flame in the chapel is the same as the flame in the Castle. See *Later Writings of Bishop Hooper*, "edited for the Parker Society for the Publication of the Works of the Fathers and Early Writers of the Reformed Eng-

lish Church," vol. 21 (Cambridge: University Press, 1852), pp. 401ff.: "Res controversa inter nos catholicos et Neotericos Romanos de eucharistia tribus constat capitibus"—"The issue between us catholics and the Innovating Romans concerning the Eucharist falls under three headings."

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THE CHRISTIAN BETWEEN WORLDS

I can hardly help feeling that the title of my article could immediately cause a misunderstanding. The preposition *between* requires clarification, as does the plural form of the concept *world*. The place between the worlds certainly does not refer to some chimerical, unreal, abstract, utopian inter-realm where the Christian would hope to find some kind of refuge or safety from the snares of the world. The location between the worlds describes an Archimedian point, a focal point or point of intersection, so to speak, in which the various worlds—which must yet be described—meet, touch, are set in relation. This place is, therefore, extremely real and forms an integral component of the natural world in its plurality. "Component" here should not be taken as an indistinguishable, undifferentiated belonging to the world, but rather again as a focal point or point of intersection, in which the multiple worlds find their final coordination of meaning. For this point forms the center of the entire world-historical edifice. It is a place where the final substantiality of the world and the ultimate cause of innumerable existences are laid bare—exposed (as Hamann would put it) in order to penetrate to their real reality and truth, to their conclusive and only acceptable sense. This place is the historical place of the crucifixion of Christ, the "point" Golgotha.

Only from this place, whose external geographic location is universalized and globalized in the historical event of Christ's resurrection, can the Christian, bound to the horizontal and vertical of the cross, embrace the height and breadth of the many worlds, the *orbis terrarum*. This is the place indicated by the preposition *between*.

The capacity to take in the plurality of the worlds from the Archimedian point of Golgotha may by no means be understood as complete identification with the world but, on the contrary, as an emancipation into universality, into the diversity of peoples, cultures, as a becoming free which, however, at the same time leads into a homelessness and "placelessness"—of which St. Paul spoke—as an entering into a cosmic exile. In the eyes of the world and its cultures, however, the state of homeless exile carries the stigma of the provisional, of being pursued, of foundering in banishment and alienation. The Christian, the eternally young Christian, knows, however, that his outcastness represents a sign of liberation in the closed totality of worlds, whereby the binding and goal-setting force, the intentionality necessary for every genuine