

CONTENTS

INTRODUCTION <i>by</i> Prof. Masao Hirai	xi
AUTHOR'S PREFACE	xiv
I HISTORICAL SURVEY OF THE CHRISTIAN INFLUENCE	
1. The origins of English Christianity	1
2. Mediaeval religion	3
3. The Reformation in England	5
4. The Elizabethan Renaissance	8
5. The "golden age" of Anglicanism	11
6. The Age of Reason	13
7. Victorian Christianity	14
8. The modern situation	16
II BELIEF IN GOD	
1. The knowledge of God	18
2. "Through Nature to Nature's God"	20
3. The Nature mysticism of Vaughan and Traherne	22
4. The mystical vision of Wordsworth	24
5. Ambiguity in Nature	27
6. The negative way to God	29
7. The negative way in T. S. Eliot	31
8. The two ways in G. M. Hopkins	33
9. The divine pursuit of man: F. Thompson	36
III PROVIDENCE, FATE AND FREE WILL	
1. The mystery of God	39
2. The problem of evil	41
3. "Felix culpa"	44
4. Milton's justification of the ways of God	47
5. Faith in Divine Providence	49
6. Fate and predestination	51
7. Free will in Shakespearian drama	54

8.	The Protestant ideal of freedom	56
9.	The Romantic ideal	60
10.	Catholics and the Liberal tradition	62
IV CHRISTIAN HUMANISM		
1.	The Christian view of man	65
2.	Sixteenth-century humanism	69
3.	The humanism of Shakespeare	72
4.	<i>Hamlet</i>	74
5.	<i>King Lear</i>	77
6.	The "Herculean hero"	81
7.	The humanism of Hopkins	84
V THE DESTINY OF MAN		
1.	The religious view of man	88
2.	Christian teaching on heaven and hell	91
3.	The doctrine of purgatory	93
4.	Mediaeval morality	95
5.	The "four last things" in Shakespeare	97
6.	The "poetry of meditation"	103
7.	Heaven and hell in Milton	106
8.	The psychological approach of Hopkins	107
9.	The modern approach of Eliot	110
VI SIN AND SUFFERING		
1.	The experience of sin	115
2.	The doctrine of original sin	117
3.	Idealism v. Realism	119
4.	The psychology of sin in Shakespearian tragedy	123
5.	The possibility of Christian tragedy	129
6.	The tragic sense in Milton	130
7.	The idea of sin in the plays of Eliot	131
8.	The "dark sonnets" of Hopkins	135
VII INCARNATION AND REDEMPTION		
1.	The Christian solution	137
2.	The birth and death of Christ	139
3.	In early English Literature	141
4.	In the Reformation period	144
5.	In seventeenth-century poetry	149

6.	The mystical vision of Hopkins	154
7.	The mystical vision of Eliot	156
8.	Chesterton's <i>Everlasting Man</i>	159
9.	The mystery of the resurrection	162
VIII OUR LADY IN CATHOLIC TRADITION		
1.	The doctrine of Our Lady	165
2.	Devotion to Our Lady	168
3.	In mediaeval poetry	170
4.	In Shakespearian drama	174
5.	The language of Marian devotion	176
6.	Seventeenth-century devotion	179
7.	Romantic and Victorian devotion	182
8.	The dogmas of the Immaculate Conception and the Assumption	188
IX THE HOLY SPIRIT AND SCRIPTURAL INSPIRATION		
1.	The Holy Trinity	191
2.	Metaphysical love-poetry	193
3.	The Holy Spirit	196
4.	The Bible in English Literature	198
5.	Milton and the "inner light"	200
6.	The spirit of Romanticism	204
7.	The Puritan tradition	208
8.	The Holy Spirit in Catholic poetry	211
X SACRAMENTAL SYMBOLISM		
1.	The sacramental system	215
2.	Baptism	217
3.	The Holy Eucharist	220
4.	The "real presence" and the Reformation	223
5.	Penance	227
6.	Rites for the dying and the dead	230
7.	Confirmation and Holy Orders	232
8.	Matrimony	233
9.	The sacramental view of the world	235
XI THE CHRISTIAN MORAL IDEAL		
1.	The law of Christ	238
2.	Social sense in mediaeval poetry	241
3.	Sixteenth-century individualism	244

4.	Mercy and justice in Shakespearian drama	247
5.	The tradition of satire: Johnson and Goldsmith	252
6.	Morality in Milton	255
7.	The Christian ideal of chastity	258
8.	The modern "waste land": diagnosis and remedy	262
XII THE CHRISTIAN VISION		
1.	The virtue of hope	265
2.	The "eschatological" vision of Christianity	267
3.	The idea of final resurrection	270
4.	The Christian view of history	275
5.	The virtue of patience	277
6.	Catholic veneration of saints	281
7.	Everlasting life	285
	INDEX	289