

years after that 'The New Christianity.' To these have to be added two periodicals entitled respectively 'L'Organisateur' (1819-20) and 'Le Producteur' (1825). These titles mark sufficiently the change and development of his ideas. From laying stress upon abstract science he proceeds to an appreciation of its practical results in industry and commerce, taking note of the various industrial problems, of the necessary organisation of labour as well as of finance, and latterly he realises that a unifying and spiritual principle is wanting, and thus is led to emphasise the Fine Arts as the guardians of the moral sentiments, pre-eminently of sympathy. And with this he is led to the problems of education. He ends, as a great many social reformers have done, with the re-assertion of many of the religious factors of society which his earlier theories had tended to undermine or to disregard. He passes in review the historical forms in which the Christian ideal has been embodied, that of Catholicism, of Protestantism and of other sects, and preaches the religion of Love; "in fact he thinks that a single principle must be held to be eternal and immutable, that which has emanated from a Divine source, and according to which we are bound to treat one another as brethren."¹ With this principle we advance from an individual to a social existence. "He remarks that the Christian principle, disengaged from superstitions which paralyse its efficiency, works already in many noble souls, if not among the priests who are absorbed in details of dogma and cult and

¹ *Loc. cit.*, p. 23.