

religious spirit, though this was, in the school of Pestalozzi, more spiritual and sympathetic, in that of Basedow more practically ethical. The great representatives of all the different shades of this movement disliked the formalism of clerical teaching and the tyranny of priesthood, to which they opposed the warmth of true religious feeling as well as a practical and moral good sense. But they were also distinctly averse from evaporating the simple truths of Christianity in an abstract intellectualism or a refined æstheticism. They stood outside of the learned schools, and their classical ideals; in their appreciation of the new philosophy they did not go beyond Kant's ethical and Fichte's popular writings. Thus, in the general literature of the age, they probably found themselves in more agreement with Lessing, Herder, and Jean Paul than with Goethe and the philosophical writings of Schiller; but they had not only an important poetical literature after their own taste, with such names as Gellert, Claudius, and Hebel; they assimilated also a truly artistic element through the great importance which was everywhere attached to musical instruction, to a thorough acquaintance with the large German hymnology and the great compositions for the organ,—in fact, sacred music was for them a great educational instrument.

Compared with the practical solution which this widespread school of popular educationalists gave to the religious problem, the metaphysical treatment which the latter received in Kant's transcendentalism and in the systems of his followers appeared abstract and uncongenial, deficient in warmth and emotion, appealing