

We find a writer of this kind sometimes writing in a dithyrambic style, as if he were intoxicated; at other times, nay, on the very next page, he will be high-sounding, severe, and deeply learned, prolix to the last degree of dulness, and cutting everything very small, like the late Christian Wolf, only in a modern garment. The mask of unintelligibility holds out the longest; this is only in Germany, however, where it was introduced by Fichte, perfected by Schelling, and attained its highest climax finally in Hegel, always with the happiest results. And yet nothing is easier than to write so that no one can understand; on the other hand, nothing is more difficult than to express learned ideas so that every one must understand them. All the arts I have cited above are superfluous if the writer really possesses any intellect, for it allows a man to show himself as he is and verifies for all time what Horace said: *\_Scribendi recte sapere est et principium et fons\_*.