

13. The action and reaction are equal; the keenness of immediate suffering only gives us a more intense aspiration after, and a more intimate participation with the antagonist world of good.  
(Lectures 9).
14. Impassioned poetry is an emanation of the moral and intellectual part of our nature, as well as of the sensitive, of the desire to know, the will to act, and the power to feel; and ought to appeal to these different parts of our constitution, in order to be perfect.  
(Lectures 9).
15. Oaths and nicknames are only a more vulgar sort of poetry or rhetoric.  
(Lectures 10).
16. It is the perfect coincidence of the image and the words with the feeling we have, and of which we cannot get rid in any other way, that gives an instant satisfaction to the thought. This is equally the origin of wit and fancy, of comedy and tragedy, of the sublime and pathetic.  
(Lectures 11).
17. Painting gives the object itself, poetry what it implies. Painting embodies what a thing contains in itself, poetry suggests what exists out of it, in any manner connected with it.....  
(Lectures 16).
18. Poetry in its matter and form is natural imagery or feeling, combined with passion and fancy.  
(Lectures 17).
19. When composition begins inspiration is already on the decline, and the most glorious poetry that has ever been communicated to the world is probably a feeble shadow of the original conceptions of the poet.  
(Shelley, Defence, P. 153).
20. Humble and rustic life was generally chosen because in that condition the essential passions of the heart find a better soil in which they can attain their maturity, are less under restraint, and speak a plainer and more emphatic language.  
(Morley, P. 850).
21. It was published as an experiment, which, I hoped, might be of some use to ascertain, how far, by fitting to metrical arrangement a selection of the real language of men in a state of vivid sensation, that sort of pleasure and that