

quantity of pleasure may be imparted, which a poet may rationally endeavour to impart.

(Morley, P. 849).

22. By now he has moved so far from the preface that he feels poetic diction to require a certain aloofness from the language of real life.....  
(Watson, 1966, P. XI).
23. The very act of poetic composition itself is, and is allowed to imply and to produce, an unusual state of excitement, which of course justifies and demands a correspondent difference of language, as truly, though not Perhaps in as marked a degree, as the excitement of love, fear, rage or jealousy.  
(Biographia Literaria, Ch 18, P. 181).
24. Metre in itself is simply a stimulant of the attention, and therefore excites the question, why is the attention to be thus stimulated? Now, the question cannot be answered by the pleasure of the metre itself; for this we have shown to be conditional, and dependent on the appropriateness of the thoughts and expressions to which the metrical form is superadded.  
(Biographia Literaria, Ch. 18, P. 179).
25. Thoughts that voluntary move Harmonious numbers.  
(Lectures 17).
26. It is the music of language answering to the music of the mind, untying as it were the secret soul of harmony.  
(Lectures 18).
27. As often as articulation passes naturally into intonation, there poetry begins. Where one idea gives a tone and colour to others, where, one feeling melts others into it, there can be no reason why the same principle should not be extended to the sounds by which the voice utters these emotions of the soul, and blends syllables and lines into each other.  
(Lectures 19).
28. In this respect, I entirely agree with those modern critics who assert that in order to move men to true sympathy we must use the familiar language of men..... But it must be the real language of men in general and not that of any particular class to whose society the writer happens to belong.  
(Th. Hutchinson P. 274).
29. The faculty by which the poet conceives and produces- that is, images- individual forms in which are embodied universal ideas or abstractions.  
(Wellek, 1955, P. 146).