

may be purified and exalted". Thus poetry effects a catharsis: Partly of false feelings, such as the prejudices arising through false refinement and social snobbery, and partly of bad and vicious feelings such as hatred or malice... He produces an "accord of sublimated humanity".  
(Wellek, 1955, P. 140)

54. "Every great poet is a teacher: I wish either to be considered as a teacher, or as nothing".
55. A second promise of genius is the choice of subjects very remote from the private interests and circumstances of the writer himself.... from the alienation and, if I may hazard such an expression, the utter aloofness of the poet's own feelings from those of which he is at once the painter and the analyst.  
(Biographia Literaria. Ch XV, P.p 152-3)
56. Still, they are distinct and widely different faculties. Genius and imagination are unifying, reconciling.... while talent and fancy are only combinatory and thus mechanistic, associationist.  
Genius is a gift, talent is manufactured; genius is creative, talent mechanical.  
(Wellek, 1955, P. 164)
57. "Sincerity" is Wordsworth's constant standard for judging poetry, including his own. In the curious three essays "Upon Epitaphs" (1810) he assumes that the composer of an epitaph must give proof that he himself has been moved "that he is a" sincere mourner" that his heart was not cold, that his soul labored.  
(Wellek, 1955, P. 137)
58. My first impression I often find detestable; and it is frequently true of second words as of second (1) thoughts, that they are best.
59. Shakespeare's characters..... may be termed **ideal realities**. They are not the things themselves, so much as abstracts of the things, which a great mind takes into itself, and there naturalized them to its own conception.  
(Brett, Fancy & Imag. P.56)