the dramatist adds the world of action. He creates characters that seem to act in accordance with their own natures and independently of him. He compresses lives into hours, tells us the secrets of the heart, shows us the springs of action—how desire bribes the judgment and corrupts the will—how weak the reason is when passion pleads, and how grand it is to stand for right against the world. It is not enough to say fine things,—great things, dramatic things, must be done.

Let me give you an illustration of dramatic incident accompanying the highest form of poetic expression: Macbeth, having returned from the murder of Duncan, says to his wife:

> "Methought I heard a voice cry: Sleep no more,
> Macbeth doth murder sleep; the innocent sleep;
> Sleep, that knits up the ravelled sleeve of care,
> The death of each day's life, sore labor's bath,
> Balm of hurt minds, great Nature's second course,
> Chief nourisher in life's feast.....
> Still it cried: Sleep no more, to all the house,
> Glamis hath murdered sleep, and therefore Cawdor
> Shall sleep no more—Macbeth shall sleep no more."

She exclaims:

> "Who was it that thus cried?
> Why, worthy Thane, you do unbend your noble strength
> To think so brain-sickly of things; get some water
> And wash this filthy witness from your hand.
> *Why did you bring the daggers from the place?*"

Macbeth was so overcome with horror at his own deed, that he not only mistook his thoughts for the words of others, but was so carried away and beyond himself, that he brought with him the daggers—the evidence of his guilt—the daggers that he should have left with the dead. This is dramatic.

In the same play, the difference of feeling before and after the commission of a crime is illustrated to perfection. When Macbeth is on his way to assassinate the king, the bell strikes, and he says, or whispers:

> "Hear it not, Duncan, for it is a knell."

Afterward, when the deed has been committed, and a knocking is heard at the gate, he cries:

> "Wake Duncan with thy knocking. I would thou couldst."

Let me give one more instance of dramatic action. When Antony speaks above the body of Cæsar he says: