

they are just the opposite in regard to central thought.

In regard to poetical conception there is a striking likeness between this play and the trilogy on Henry IV and Henry V. In that trilogy we see a generous nature tempted through that same quick spirit that is in Antony; but its final downfall is not brought about as is the case with Antony.

Shakespeare takes great pains to represent Antony as possessing a noble and generous nature. He courageous and liberal, a ripe soldier, and a man capable of generous thought and high achievement. Shakespeare's purpose is here obvious, for in representing the temptation and downfall of such a noble character it is plain that he desires to show us that it is the fattest soils in which weeds are most apt to appear. Prof. Morby says it was the essence of Shakespeare's art to paint Falstaff as one who could surround with pleasant humors the plain fact that he was a thief, a coward and a liar, "to make himself so kindly and amusing that we are all of one mind with the prince in finding him good company. In like matter, no Acrasia less enchanting than a Cleopatra could have dragged down an Antony."

But I am inclined to disagree with the author in representing a man said to possess such a noble and generous nature being tempted at the age of fifty-six. The course of a noble and generous man's life should show him the evil of lust before he reaches that ripe age; while, if we discount the nobility of his mind and just say he was generous, I am inclined to believe that he would suffer himself to be tempted by the most desirable person available.