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The subject of the present article is a play which has been produced several times and has received widespread attention in English and American theatre. The play is titled "The Duchess of Malfi," written by John Webster. The play was first performed in London in 1614 and has since been revived many times. It is a tragedy that deals with themes of love, loyalty, and honor.

The Duchess of Malfi is a complex character, and her relationships with her children, her husband, and the Duke of Milan are central to the plot. The play explores themes of love and betrayal, and the consequences of those actions on the characters involved.

John Webster's writing style is known for its use of dark imagery and metaphor, which adds to the dramatic intensity of the play. The themes of the play are relevant even today, as they speak to universal human experiences and emotions.

In conclusion, "The Duchess of Malfi" is a masterpiece of English theatre that continues to captivate audiences with its exploration of complex characters and themes. It is a play that is both entertaining and thought-provoking, and it deserves to be studied and performed for generations to come.

Notes:

[Notes on the play and its historical context are provided here, discussing the play's impact on English literature and its relevance to contemporary issues.]

[End of article]
The following is taken from page 325:

and makes no reference to the relation between A and non-A. For the principle of contradiiction his reason is, that "any actual A may deserve to be called non-A." For the principle of excluded middle his reason is, that "between the actual A’s and non-A’s there is always a middle region, or borderland." Besides being the most baldly positive principles, these reasons overlook the paradox which really does give to continuity an appearance of inconsistency. If a surface be painted red and part green, it is true that points on the boundary-line are equally green and red, and thus for them it seems that either the principle of contradiction or that of the excluded middle must be violated in form. But this is not true of points of general position. Mr. Sidgwick is of the opinion that the violation of consistancy is merely apparent, as any sound brain will feel. Every portion of the surface is either red or green, those which cross the boundary being partly red and partly green. But a point not on the boundary surface, and the true characters of the points with reference to the colors are: namely, they are either (1) wholly surrounded by red portions, or (2) wholly surrounded by green portions, or (3) partly surrounded by red and partly by green portions. Literally, nothing but a surface is colored; and to call a point colored is a figure of speech, and this figure of speech it is alone which gives appearance of a violation of the principle of contradiction.

But enough of this. The spectacle of Mr. Alfred Sidgwick grappling with the problem of continuity as an infant slapping at the Great Sphinx: it is so ridiculous as to become positively touching. He is a mere element in such questions as these: "Is snow a thing, or is it a something which anything more than an imperfectly stable condition of its two component gases?" He reaches his largest proportions in our eyes when we find him cleverly eluding with the reasoning of intellec-

d the debate in the British House of Commons, such as the following: Lord J. Churchill—He says it is well known in war that movements which are sometimes regarded as offensive in their nature OAuth error: the server was unable to verify the request. Please try again later.

Mr. Gladstone—Offensive in its form.

Lord J. Churchill—What does that come to—that the attack of Mr. Gladstone was offensive in its form but not in its matter? Three thousand men or more were slaughtered, as a matter of form, by a movement which is not offensive in their nature?

This is his way, it may be feared we shall not hear debating like that in the House of Representatives. In this country we have not time for such reasonings, nor for the other arguments which Mr. Gladstone often used with refusing, or for the closely similar ones which he would replace them.