

Twentieth-Century  
Literary Criticism

TCLC

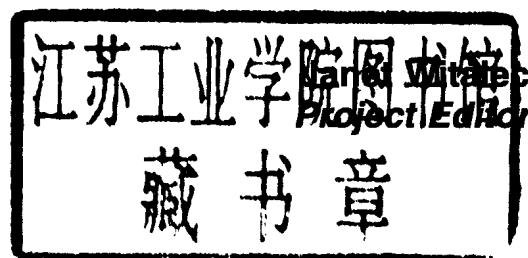
139



Volume 139

# Twentieth-Century Literary Criticism

**Criticism of the  
Works of Novelists, Poets, Playwrights,  
Short Story Writers, and Other Creative Writers  
Who Lived between 1900 and 1999,  
from the First Published Critical  
Appraisals to Current Evaluations**



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## Twentieth-Century Literary Criticism, Vol. 139

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## Preface

Since its inception more than fifteen years ago, *Twentieth-Century Literary Criticism* (TCLC) has been purchased and used by nearly 10,000 school, public, and college or university libraries. TCLC has covered more than 500 authors, representing 58 nationalities and over 25,000 titles. No other reference source has surveyed the critical response to twentieth-century authors and literature as thoroughly as TCLC. In the words of one reviewer, "there is nothing comparable available." TCLC "is a gold mine of information—dates, pseudonyms, biographical information, and criticism from books and periodicals—which many librarians would have difficulty assembling on their own."

### Scope of the Series

TCLC is designed to serve as an introduction to authors who died between 1900 and 1999 and to the most significant interpretations of these author's works. Volumes published from 1978 through 1999 included authors who died between 1900 and 1960. The great poets, novelists, short story writers, playwrights, and philosophers of the period are frequently studied in high school and college literature courses. In organizing and reprinting the vast amount of critical material written on these authors, TCLC helps students develop valuable insight into literary history, promotes a better understanding of the texts, and sparks ideas for papers and assignments. Each entry in TCLC presents a comprehensive survey on an author's career or an individual work of literature and provides the user with a multiplicity of interpretations and assessments. Such variety allows students to pursue their own interests; furthermore, it fosters an awareness that literature is dynamic and responsive to many different opinions.

Every fourth volume of TCLC is devoted to literary topics. These topics widen the focus of the series from the individual authors to such broader subjects as literary movements, prominent themes in twentieth-century literature, literary reaction to political and historical events, significant eras in literary history, prominent literary anniversaries, and the literatures of cultures that are often overlooked by English-speaking readers.

TCLC is designed as a companion series to Gale's *Contemporary Literary Criticism*, (CLC) which reprints commentary on authors who died after 1999. Because of the different time periods under consideration, there is no duplication of material between CLC and TCLC.

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A TCLC entry consists of the following elements:

- The **Author Heading** cites the name under which the author most commonly wrote, followed by birth and death dates. Also located here are any name variations under which an author wrote, including transliterated forms for authors whose native languages use nonroman alphabets. If the author wrote consistently under a pseudonym, the pseudonym will be listed in the author heading and the author's actual name given in parenthesis on the first line of the biographical and critical information. Uncertain birth or death dates are indicated by question marks. Single-work entries are preceded by a heading that consists of the most common form of the title in English translation (if applicable) and the original date of composition.
- A **Portrait of the Author** is included when available.
- The **Introduction** contains background information that introduces the reader to the author, work, or topic that is the subject of the entry.
- The list of **Principal Works** is ordered chronologically by date of first publication and lists the most important works by the author. The genre and publication date of each work is given. In the case of foreign authors whose

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- Reprinted **Criticism** is arranged chronologically in each entry to provide a useful perspective on changes in critical evaluation over time. The critic's name and the date of composition or publication of the critical work are given at the beginning of each piece of criticism. Unsigned criticism is preceded by the title of the source in which it appeared. All titles by the author featured in the text are printed in boldface type. Footnotes are reprinted at the end of each essay or excerpt. In the case of excerpted criticism, only those footnotes that pertain to the excerpted texts are included.
- A complete **Bibliographical Citation** of the original essay or book precedes each piece of criticism. Source citations in the Literary Criticism Series follow University of Chicago Press style, as outlined in *The Chicago Manual of Style*, 14th ed. (Chicago: The University of Chicago Press, 1993).
- Critical essays are prefaced by brief **Annotations** explicating each piece.
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An alphabetical **Title Index** accompanies each volume of *TCLC*. Listings of titles by authors covered in the given volume are followed by the author's name and the corresponding page numbers where the titles are discussed. English translations of foreign titles and variations of titles are cross-referenced to the title under which a work was originally published. Titles of novels, dramas, nonfiction books, and poetry, short story, or essay collections are printed in italics, while individual poems, short stories, and essays are printed in roman type within quotation marks.

In response to numerous suggestions from librarians, Gale also produces an annual paperbound edition of the *TCLC* cumulative title index. This annual cumulation, which alphabetically lists all titles reviewed in the series, is available to all customers. Additional copies of this index are available upon request. Librarians and patrons will welcome this separate index; it saves shelf space, is easy to use, and is recyclable upon receipt of the next edition.

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# *Flatland: A Romance of Many Dimensions*

Edwin Abbott

(Full name Edwin A. Abbott; also published under the pseudonym A. Square) English novelist, essayist, and nonfiction writer.

The following entry presents criticism on Abbott's novel *Flatland: A Romance of Many Dimensions* (1884).

## INTRODUCTION

As a cleric, biblical and literary scholar, and author, Abbott established a place in Victorian literature and inspired many twentieth-century writers and thinkers to explore the scientific issues of space and time with his novel *Flatland: A Romance of Many Dimensions* (1884).

## PLOT AND MAJOR CHARACTERS

In *Flatland*, Abbott created a fictional world, called Flatland, of only two dimensions inhabited by two-dimensional beings. The narrator, A. Square, begins by introducing readers to his two-dimensional world, including its different types of life and its social order. A male's position in this social order is determined by angles and sides; the square narrator, a lawyer, is higher in the social hierarchy than triangles (who tend to be laborers, soldiers, and merchants) but lower than more complex regular figures. The highest figures in Flatland are those with so many sides and angles that they are close to being circles. Parents aspire to have children who possess more sides and angles than themselves. In addition, figures with irregular angles are considered outcasts and criminals. Females in Flatland possess no angles or complexity of form whatsoever; rather, they are simply line segments, representing, for Abbott, the second-class status of women in Victorian society. Women in Flatland are, however, powerful figures, since their sharp forms can puncture and deflate the males. Given this fact and their emotionally volatile natures, females in Flatland are governed by sets of rules that limit their full participation in society. The second part of the novel concerns the narrator's vision of a one-dimensional world called Lineland. More fantastic and less satiric than the first part of *Flatland*, this section describes what life might be like in such a world. This dream of Lineland is both highly imaginative and math-

# FLATLAND

## A Romance of Many Dimensions

*With Illustrations*

*by the Author, A SQUARE*

"*Fie, fie, how frantically I square my talk!*"

LONDON

SEELEY & Co., 46, 47 & 48, ESSEX STREET, STRAND  
(Late of 54 FLEET STREET)  
1884

*Title page of the original 1884 edition of Flatland: A Romance of Many Dimensions.*

ematically intriguing. The tables are turned on the narrator in the last third of the novel, in which the two-dimensional being encounters a being from Spaceland—in other words, a being from a three-dimensional world. The Spacelander, Lord Sphere, tries valiantly to explain the concept of three dimensions to someone who knows only two, but A. Square cannot understand and feels threatened by the Spacelander's seemingly supernatural view of events in Flatland granted by his three-dimensional perspective. As the Flatlander was attacked by the Linelanders, so the Flatlander here attacks the Spacelander—a sharp commen-

tary on how people tend to respond to things beyond their understanding. The Spacelander then lifts A. Square to three-dimensional space, from which he can see Flatland from above. The narrator finally accepts the notion of space and ascribes divinity to its inhabitants, which the Spacelander appropriately denies. Any notions of more than two dimensions are considered heretical in Flatland, so the narrator's experiences with the sphere cause him trouble with the Flatland Council. Still, despite persecution and imprisonment, he continues to insist on the reality of a three-dimensional world, worlds of more than three dimensions, and a world revealed by the sphere called Pointland, inhabited by a single being satisfied with its own existence and unaware of the existence of others.

## MAJOR THEMES

Primary among Abbott's themes in *Flatland* is his satire of Victorian social structure and mores. Abbott's portrayal of women is sharply critical of traditional women's roles in his society. Additionally, since Flatland is a two-dimensional world, its inhabitants see each other as line segments or, if facing a female directly, a point. Thus, distinctions between people, though they exist, are difficult to perceive. Significantly, the ability to judge another's shape, and with that another's status, comes mainly with education. Given Abbott's position as a cleric and his deep interest in spiritual issues, religion is also a topic of concern in *Flatland*. Some readers have seen A. Square's encounter with Lord Sphere as a metaphor for humanity's limited understanding of its encounters with the divine. Though Abbott never clarified these issues in subsequent editions of *Flatland*, he defined his religious views in his many theological works, especially in his late entry into the Tractarian controversy. In his religious writings Abbott also distinguished between the miraculous, which he dismissed as untrue, and the supernatural, which he thought was different from the miraculous in being both above nature yet linked to nature. In light of this, one might see a connection between Abbott's fanciful novel and his theological beliefs.

## CRITICAL RECEPTION

Reviewers at the time of its publication were mixed in their opinions of *Flatland*. Some appreciated its imagination and satire, while others found the book tedious and didactic. Many readers were puzzled by what they took to be the metaphorical intent of the novel, unsure whether Abbott was suggesting that God occupies a higher dimension and can become partially manifest on the human plane just as Lord Sphere can appear in Flatland as a cross-section, or whether the divine is more

vaguely related to the natural world, as a three-dimensional world would be related to one of two dimensions. Nevertheless, *Flatland* acquired an eccentric but loyal following in the twentieth century. Later critics noted that Abbott explored issues of scientific relativity a half-century before Albert Einstein would develop his world-changing theory. *Flatland's* champions include scientists, mathematicians, and fantasy and science-fiction fans, and the novel has inspired several tributes and sequels by twentieth-century authors. A 2002 edition annotated by noted mathematician Ian Stewart has once again renewed interest in the novel.

## PRINCIPAL WORKS

- A Shakespearean Grammar: An Attempt to Illustrate Some of the Differences between Elizabethan and Modern English* (nonfiction) 1869
- How to Write Clearly: Rules and Exercises on English Composition* (nonfiction) 1875
- Through Nature to Christ: The Ascent of Worship through Illusion to the Truth* (nonfiction) 1877
- Philochristus: Memoirs of a Disciple of the Lord* (nonfiction) 1878
- How to Parse: An Attempt to Apply the Principles of Scholarship to English Grammar* (nonfiction) 1880
- The Common Tradition of the Synoptic Gospels: In the Text of the Revised Version* [with W. G. Rushbrooke] (nonfiction) 1884
- Flatland: A Romance of Many Dimensions* [as A. Square] (novel) 1884
- The Kernal and the Husk* (nonfiction) 1886
- Philomythus, an Antidote against Credulity: A Discussion of Cardinal Newman's Essay on Ecclesiastical Miracles* (nonfiction) 1891
- The Anglican Career of Cardinal Newman*. 2 vols. (nonfiction) 1892
- English Lessons for English People* [with J. R. Seeley] (nonfiction) 1893
- The Spirit on the Waters: The Evolution of the Divine from the Human* (nonfiction) 1897
- Clue: A Guide through Greek to Hebrew Scripture* (nonfiction) 1900
- From Letter to Spirit: An Attempt to Reach through Varying Voices the Abiding Word* (nonfiction) 1903
- Silanus, the Christian* 1906
- Apologia: An Explanation and Defence* (nonfiction) 1907
- Notes on New Testament Criticism* (nonfiction) 1907
- Light on the Gospel from an Ancient Poet* (nonfiction) 1912
- The Fourfold Gospel*. 5 vols. (nonfiction) 1913-17

## CRITICISM

*Spectator* (review date 29 November 1884)

SOURCE: Review of *Flatland*, by Edwin Abbott. *Spectator* 57, no. 2944 (29 November 1884): 1583-84.

[In the following review, the critic finds *Flatland* amusing and occasionally overly technical.]

Strange are the tales of travellers, decisive the effect of experience upon previous speculations, and marvelously appropriate the morals brought home from outlandish quarters. Such are the reflections suggested by the attractive little book now before us [*Flatland: A Romance of Many Dimensions*]. It tells of a region more unfamiliar than that of giants or pigmies, of anthropophagi, or men whose heads do grow beneath their shoulders. It throws a light on the question of the nature of space, which will be eagerly welcomed by seekers after a Fourth Dimension; and it proves that the institutions and failings of the race which inhabits the strangest countries bear a curiously perverted resemblance to those of our own.

Mathematicians have long speculated on the nature of space, and some have even questioned its universality. While rejoicing in the fact that their hands were free to move upwards as well as sideways, they have speculated on the possibility of worlds whose inhabitants should not be limited in their movements to the three prosaic directions of forwards, sideways, and upwards. They have lamented over the absence of the invaluable sense which would enable a man to get out of a closed cage without passing through the top, the sides, or the bottom, and to read all the contents of a shut book without touching its cover. They have hoped in a future state to enjoy an extended felicity in Space of Four Dimensions. They have dreaded the worse than flat-fish fate of being eternally confined to a limbo of two. These comfortable doctrines have long been a speculation and a pious opinion to the few, and a stumbling-block and foolishness to the uninitiated. They will receive a fresh impulse from the works of the adventurous traveller whose melancholy history is now before us. It is true that he cannot tell of a world of Four Dimensions. What he describes is almost as wonderful and more intelligible. He depicts life in which there is no possibility of sideways motion, a world where a man meeting another in the street cannot pass him except by jumping over his head, a world which would look to us only a large-sized map, and men who would appear moving anatomical diagrams. Such is his native world, but to that world he has not been confined. He tells of his mysterious and painful initiation into the larger world of Three Dimensions. He tells us, too, of his vision of the world

whose universe was confined to a line, and of his contempt for the beings whose range appeared to him as limited as those of his own countrymen appear to us. He tells of the still more limited being, itself its own universe, whose conceptions were limited to the point which itself occupied. These unique experiences he dedicates to the inhabitants of space in general, in the laudable hope of "thereby contributing to the enlargement of the imagination and the possible development of that most rare and excellent gift of modesty among the superior races of solid humanity."

For a full description of these new worlds, their optics and physics, their ethics and politics, we must refer to the treatise of our author. Flatland is inhabited by a race whose shape is that of geometrical figures. The women are straight lines, the men vary from triangles in the lower orders to circles in the highest. Regularity of figure is the fundamental fact upon which the whole social life of Flatland rests, and is enforced upon the race by legislation as stern as that of Pharaoh. The other social problems, including the position of women, the shape of houses, the education of children, and the suppression of useless speculation, are dealt with in an equally drastic spirit. We will give an example, which will at the same time show the liberal spirit of our author:—

About three hundred years ago, it was decreed by the Chief Circle that, since women are deficient in Reason but abundant in Emotion, they ought no longer to be treated as rational, nor receive any mental education. The consequence was that they were no longer taught to read, nor even to master Arithmetic enough to enable them to count the angles of their husband or children; and hence they sensibly declined during each generation in intellectual power. And this system of female non-education or quietism still prevails. My fear is that, with the best intentions, this policy has been carried so far as to react injuriously on the Male Sex. For the consequence is that, as things now are, we Males have to lead a kind of bi-lingual, and I may almost say bi-mental existence. With the Women, we speak of "love," "duty," "right," "wrong," "pity," "hope," and other irrational and emotional conceptions, which have no existence, and the fiction of which has no object except to control feminine exuberances; but among ourselves, and in our books, we have an entirely different vocabulary and I may almost say, idiom. "Love" then becomes "the anticipation of benefits;" "duty" becomes "necessity" or "fitness;" and other words are correspondingly transmuted. Moreover, among Women, we use language implying the utmost deference for their Sex; and they fully believe that the Chief Circle Himself is not more devoutly adored by us than they are: but behind their backs they are both regarded and spoken of—by all except the very young—as being little better than "mindless organisms." Our Theology also in the Women's chambers is entirely different from our Theology elsewhere. Now my humble fear is that this double training, in language as well as in thought, imposes somewhat too heavy a burden upon the young, especially when, at the age of three years old, they are taken from the maternal care

and taught to unlearn the old language—except for the purpose of repeating it in the presence of their Mothers and Nurses—and to learn the vocabulary and idiom of science. Already methinks I discern a weakness in the grasp of mathematical truth at the present time as compared with the more robust intellect of our ancestors three hundred years ago. I say nothing of the possible danger if a Woman should ever surreptitiously learn to read and convey to her Sex the result of her perusal of a single popular volume; nor of the possibility that the indiscretion or disobedience of some infant Male might reveal to a Mother the secrets of the logical dialect. On the simple ground of the enfeebling of the Male intellect, I rest this humble appeal to the highest Authorities to reconsider the regulations of Female Education.

But the chief interest will lie in the initiation of our author into the mystery of the Third Dimension. In the matter-of-fact account of the unintelligible entrance into Flatland, of the terrible Sphere from whom no secrets were hid, there is a weird suggestiveness of the possibilities that beset us, and of a catastrophe that might at any moment, for anything we know to the contrary, befall ourselves. The Sphere enters the room, where all doors are shut, on a disinterested mission of enlightenment, and the climax of the interview, as narrated by the Square, is as follows:—

It was in vain. I brought my hardest right angle into violent collision with the Stranger, pressing on him with a force sufficient to have destroyed any ordinary Circle: but I could feel him slowly and unarrestably slipping from my contact; not edging to the right nor to the left, but moving somehow out of the world and vanishing to nothing. Soon there was a blank. But I still heard the Intruder's voice.

*Sphere.* Why will you refuse to listen to reason? I had hoped to find in you—as being a man of sense and an accomplished mathematician—a fit apostle for the Gospel of the Three Dimensions, which I am allowed to preach once only in a thousand years: but now I know not how to convince you. Stay, I have it. Deeds, and not words, shall proclaim the truth. Listen, my friend. I have told you I can see from my position in Space the inside of all things that you consider closed. For example, I see in yonder cupboard near which you are standing several of what you call boxes (but like everything else in Flatland, they have no tops or bottoms) full of money; I see also two tablets of accounts. I am about to descend into that cupboard, and to bring you one of those tablets. I saw you lock the cupboard half an hour ago, and I know you have the key in your possession. But I descend from Space; the doors, you see, remain unmoved. Now I am in the cupboard, and am taking the tablet. Now I have it. Now I ascend with it. I rushed to the closet and dashed the door open. One of the tablets was gone. With a mocking laugh, the Stranger appeared in the other corner of the room, and at the same time the tablet appeared upon the floor. I took it up. There could be no doubt—it was the missing tablet. I groaned with horror, doubting whether I was not out of my senses, but the Stranger continued:—“Surely you must now see that my explanation, and no other, suits the phenomena. What you call Solid things

are really superficial; what you call Space is really nothing but a great Plane. I am in Space, and look down upon the insides of things of which you only see the outsides. You could leave this Plane yourself if you could but summon up the necessary volition. A slight upward or downward motion would enable you to see all that I can see. The higher I mount, and the further I go from your Plane, the more I can see, though of course I see it on a smaller scale. For example, I am ascending; now I can see your neighbour the Hexagon and his family in their several apartments; now I see the inside of the Theatre, ten doors off, from which the audience is only just departing; and on the other side a Circle in his study, sitting at his books. Now I shall come back to you. And, as a crowning proof, what do you say to my giving you a touch, just the least touch, in your stomach? It will not seriously injure you, and the slight pain you may suffer cannot be compared with the mental benefit you will receive.” Before I could utter a word of remonstrance, I felt a shooting pain in my inside, and a demoniacal laugh seemed to issue from within me. A moment afterwards the sharp agony had ceased, leaving nothing but a dull ache behind, and the Stranger began to reappear, saying, as he gradually increased in size, “There, I have not hurt you much, have I? If you are not convinced now, I don’t know what will convince you. What say you?”

Conviction, as might be expected, is only produced by hurling the unfortunate Square out of his plane; but for his feelings in the new world to which he is so unceremoniously introduced, and for the unfortunate results of his subsequent futile attempts to explain his experiences to his fellow-countrymen, we have no room.

The book has obviously been a source of much pleasure to the writer, and may be safely recommended to any mathematician fond of paradox. It is very pleasantly got-up in paper, print, and cover. Much of it will also be read with amusement, as satire, by those who do not appreciate its scientific bearing, or as pure nonsense by those who are not searching for satire. The chief fault we have to find is a want of proportion by which one or two rather heavy dissertations, such as that upon sight recognition, occupy an unnecessary and alarming amount of space. The assumption of the author is worked out with wonderful consistency, and his mathematics are thoroughly sound, though they are disfigured by two or three slips in the use of technical terms.

**Frank V. Morley (review date 30 October 1926)**

SOURCE: Morley, Frank V. “An Engaging Fable.” *Saturday Review of Literature* 3, no. 14 (30 October 1926): 354.

[In the following review, Morley finds the 1926 reissue of *Flatland* to be a pleasant read but not “in the stream of serious thought.”]

Dr. Abbott was out for fun when he wrote his friendly little geometrical romance, and it is good to see that the old wine is no worse for its new bottle. It is still a



pleasant tonic, and an excellent stimulant for boys. Hitherto, only a few have enjoyed *Flatland*. It is now a pleasure in store for many.

Yet there is oddity in its reappearance at this time. The obvious reason for republishing is that in recent years we have waked up to the importance of what is loosely called "the" fourth dimension. An ingenious and easy narrative, introducing a fourth dimension by simple geometrical analogy, putting its eye-straining argument in words of one syllable, is therefore sure of a sale. *Tanquam ex ungue leonem*. I suspect Basil Blackwell of this cool logic. He must be at the bottom of it. It is a shrewd notion, so far as publication is concerned. By all means let us buy the book, in this time of scientific quickening. But let us not be confused in reading it. The introduction suggests that Dr. Abbott was a prophet paving the way for the revelation of the theory of relativity; this is a gallant claim which ought to be denied. An A B C is given here, but so far as progressive scientific thought is concerned, it is an A B C of the wrong alphabet. The words of one syllable are in the wrong language. It is helpful, in that mental exercise is beneficial; but not more directly. One may go further, and say why. It is because *Flatland* is in the kingdom of literature, and not in the kingdom of science. The quality of thought behind the little book is not a quality of thought which is successful in scientific theory. *Flatland* has not been without influence; but its influence cannot be traced in such a book as Whitehead's *Science and the Modern World*. It can be traced in such a book as *Where the Blue Begins*.

An engaging fable, worthy of being remembered for its individual, literary merits—it thus appears somewhat oddly, among the books dealing with that rebuilding of scientific abstractions, which is the most notable architectonic achievement of our age. *Flatland* was invented as one would invent a game. It is the product of ingenuity, acting on material which has amusing possibilities. To paraphrase what Johnson said of Swift's "Lilliput," "the rascal hasn't used an abstraction anywhere." *Flatland* is by no means up to "Lilliput." The latter was an accident; the former is a straightforward *jeu d'esprit*, written in the age of ingenuity, in spirit very close to the early H. G. Wells or Jules Verne, and more loosely akin to some adventurers in mysticism. It is not in the stream of serious thought; but those who like backwaters will enjoy it.

William Garnett (essay date 1963)

SOURCE: Garnett, William. Introduction to *Flatland: A Romance of Many Dimensions*, pp. vii-x. New York: Barnes and Noble, Inc.: 1963.

[In the following introduction to the 1963 edition of *Flatland*, Garnett discusses thoughts on the fourth dimension illuminated by Abbott's novel.]

In an address to the Committee of the Cayley Portrait Fund in 1874 Clerk Maxwell, after referring in humorous terms to the work of Arthur Cayley in higher algebra and algebraical geometry, concluded his eulogium with the lines—

March on, symbolic host! with step sublime,  
Up to the flaming bounds of Space and Time!  
There pause, until by Dickenson depicted,  
In two dimensions, we the form may trace  
Of him whose soul, too large for vulgar space  
In n dimensions flourished unrestricted.

In those days any conception of "dimensions" beyond length, breadth and height was confined to advanced mathematicians; and even among them, with very few exceptions, the fourth and higher dimensions afforded only a field for the practice of algebraical analysis with four or more variables instead of the three which sufficiently describe the space to which our foot-rules are applicable. Any geometrical conclusions reached were regarded only as analogies to the corresponding results in geometry of three dimensions and not as having any bearing on the system of Nature. As an illustration, reference may be made to the "more divine offspring of the divine Cube in the Land of Four Dimensions" mentioned on p. 94 *infra* which has for its faces eight three-dimensional cubes and possesses sixteen four-dimensional angular points or corners.

During the present century the work of Einstein, Lorentz, Larmor, Whitehead and others has shewn that at least four dimensions of *space time* are necessary to account for the observed phenomena of nature, and there are some suggestions of the necessity for more than four. It is only when dealing with very high velocities, such as are comparable with the velocity of light, that the unity of time with space thrusts itself upon the notice of physicists, for even with such a velocity as that of the planet Mercury in its orbit it is only after the lapse of centuries that any divergence from the motion strictly calculated on the basis of Euclidean Geometry and Newton's laws of gravitation and of motion has become apparent. The observed behaviour of electrons, moving in high vacua with velocities comparable with the velocity of light, has confirmed some of Einstein's conclusions and necessitated a revision of our fundamental notions of kinematics and the laws of motion when these high velocities are concerned. But the whole subject of Relativity has strongly appealed to popular interest through the brilliant confirmation of Einstein's theory of gravitation by the bending of light in passing close to the sun's surface and the consequent apparent displacement of stars which are very close to the sun from their true relative position when photographed during a solar eclipse. The best popular exposition of the whole subject of relativity and gravitation is to be found in Professor Eddington's *Space, Time, and Gravitation*.