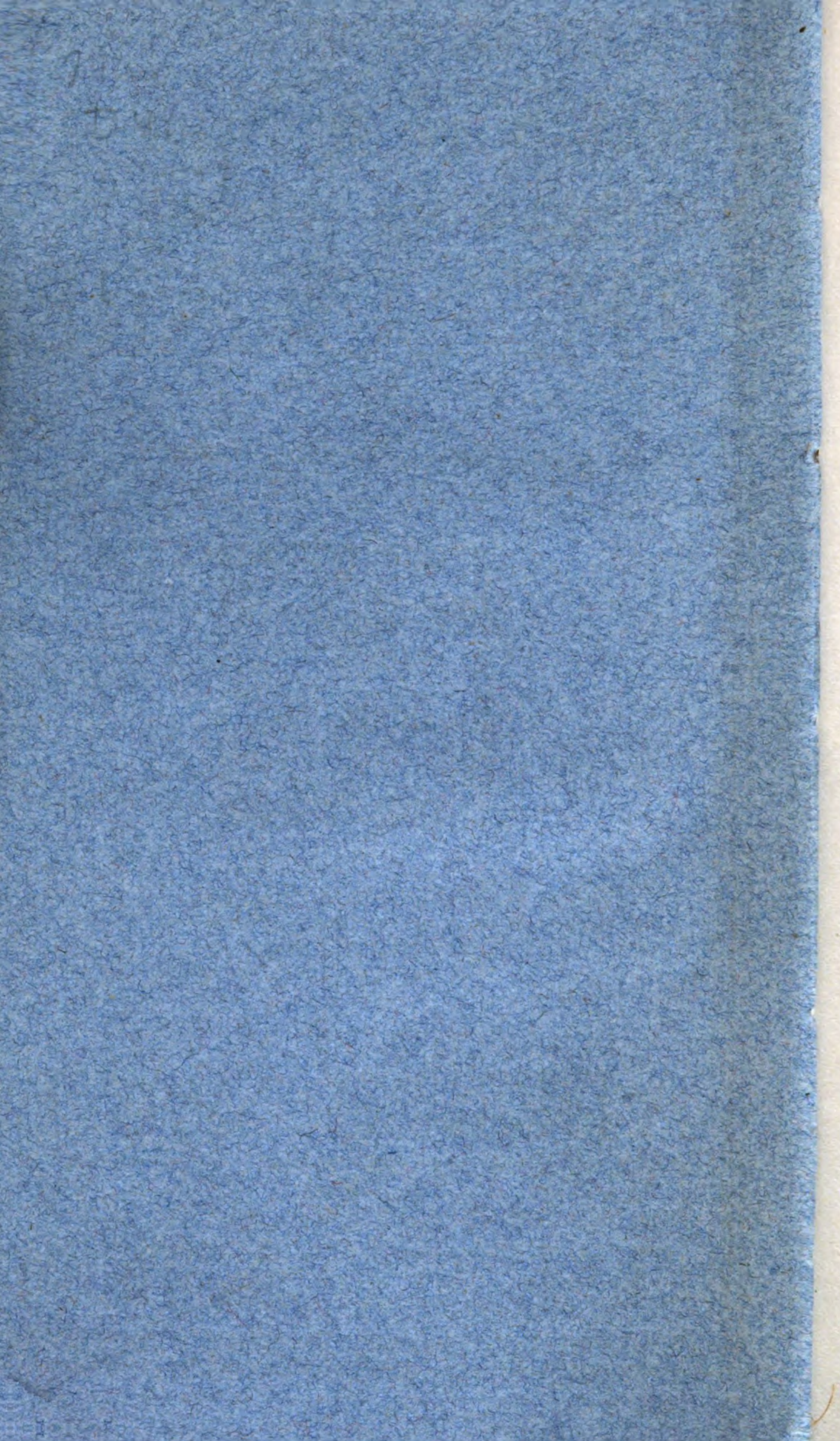


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MAN
THE SQUARE



A HIGHER-SPACE
PARABLE  BY
CLAUDE BRAGDON



MAN THE SQUARE

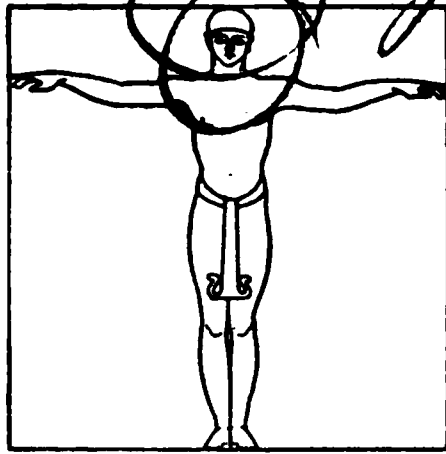
A Higher Space Parable

Compliments of the author

by

CLAUDE BRAGDON

Claude Bragdon



“Artful nature has given to the most perfect animal the same six limits as the cube has, most perfectly marked. . . Man himself is, as it were, a cube.

—*Mysterium Cosmographicum*. Kepler.

ROCHESTER, N. Y.

THE MANAS PRESS

1912

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BY THE SAME AUTHOR

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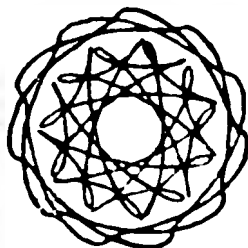
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by

CLAUDE BRAGDON

OBJECTS OF THE THEOSOPHICAL SOCIETY

First—To form a nucleus of the Universal Brotherhood of Humanity, without distinction of race, creed, sect, caste, or color.

Second—To encourage the study of Comparative Religion, Philosophy, and Science.

Third—To investigate unexplained laws of nature and the powers latent in man.

THE Theosophical Society is composed of students, belonging to any religion in the world or to none, who are united by their approval of the above objects, by their wish to remove religious antagonisms and to draw together men of good-will whatsoever their religious opinions, and by their desire to study religious truths and to share the results of their studies with others. Their bond of union is not the profession of a common belief, but a common search and aspiration for Truth. They hold that Truth should be sought by study, by reflection, by purity of life, by devotion to high ideas, and they regard Truth as a prize to be striven for, not as a dogma to be imposed by authority. They consider that belief should be the result of individual study or intuition, and not its antecedent, and should rest on knowledge, not on assertion. They extend tolerance to all, even to the intolerant, not as a privilege they bestow, but as a duty they perform; and they seek to remove ignorance, not to punish it. They see every religion as an expression of Divine Wisdom, and prefer its study to its condemnation, and its practice to proselytism. Peace is their watch-word, as Truth is their aim.

HISTORY OF THE THEOSOPHICAL SOCIETY

THE Theosophical Society was founded by Madame H. P. Blavatsky and Colonel H. S. Olcott, in 1875. Colonel Olcott was the first President and he held the office continuously until his death in 1907, serving in that capacity thirty-two years. The office thus vacated by death was filled by the election of Mrs. Annie Besant. The headquarters of the Society are at Adyar, Madras, India, and National Sections and Branches exist in various nations throughout the world. The chief officer of the American Section is Weller Van Hook, M. D., of Chicago, and the American headquarters are in that city. Annual conventions are held by the National Sections and biennial conventions by the Society, the place of meeting for the latter being some European city. Anybody desiring further information about the Society should address Weller Van Hook, 103 State street, Chicago, the General Secretary for America.

INTRODUCTION

Science has not all the keys to truth, nor has Art the only window looking upon beauty. Why, then, may not a student of science venture to introduce a work of imagination—even a work of art? However that question of propriety may be answered, it is certainly with pleasure that I make known my impressions of Mr. Bragdon's remarkable essay *Man the Square*.

Mr. Bragdon aims to establish some of the harmonies between thought and feeling, truth and beauty. His method is not argument, but analogy; his substance is allegory, not doctrine. But let not the unusual form he has chosen for his essay cause it to be mistaken for a mere play of fancy or a bizarre conceit.

It is a sincere and reverent effort to throw the light of the mathematical concept called the "Fourth Dimension" upon the mystic depths of feeling from which spring action, morality, aspiration.

The spirit of the times is subtile and quick-moving, the thought of to-day is in a transforming flux. The physicist finds within himself the soul of an idealist when he tries to shape the ether-concept, or to apprehend the prodigious energies and marvelous ultra-atomic astronomy disclosed by radio-activity. The Pragmatist attempts to answer anew the world-old query, "What is Truth?" The higher mathematics are furnishing to Pragmatism a curious sanction by relegating Euclid's Axioms—those time-honored types of certitude—to the rank of definitions or postulates. Intuition and

analogy are coming to their own as legitimate, if sometimes erratic, torch-bearers.

The past century has seen vast conquests over material things, immense acquisitions of fact and knowledge in the intellectual world. The need of to-day is the co-ordination of knowledge into wisdom, of human affairs into a more enlightened and kindly economy. The problem is beyond the scope of arid intellectualism or narrow pietism ; and the present essay seems to me important as an effort towards a larger, freer view.

The web of analogy is so close-knit, the material so rich, the very words so striking in the parallelism of their spiritual and their technical meanings that it is hard to see how anyone can read fairly without being arrested, if not convinced, by its haunting suggestiveness.

It asks, not agreement, but only courteous attention ; and it offers "glimpses that may make us less forlorn."

Philip Henry Wynne.

Deerfield, January, 1912.

PREFACE

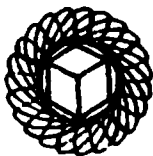
THE Higher Space Theory (The Fourth Dimension) is the latest risen luminary in the firmament of human consciousness; it dissipates many shadows, shedding far, and in many directions, a clear light. It might even inaugurate that which has been predicated of it, "A New Era of Thought," were not its appeal limited to the audience of the intellectually sophisticated—that small minority capable of profound, consecutive, and abstract thinking.

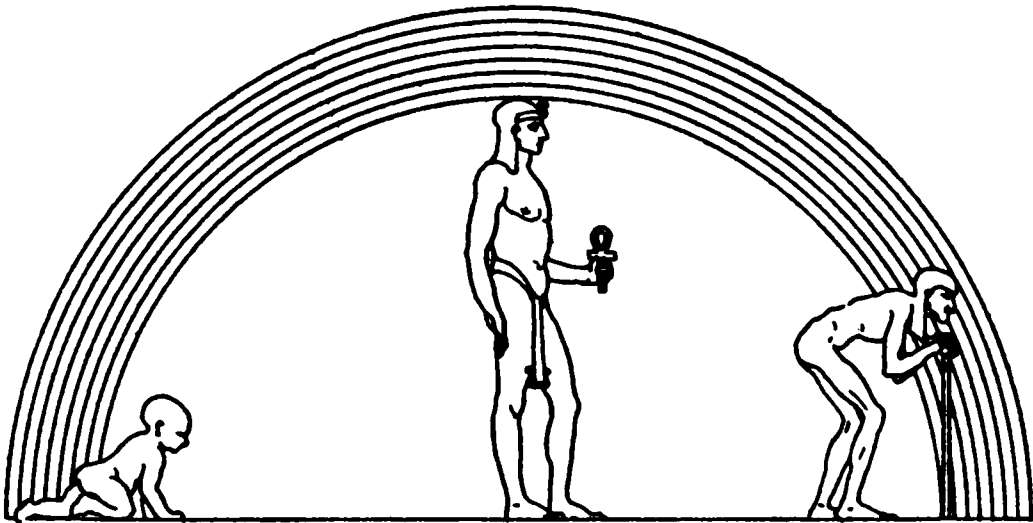
Although in and of itself the Higher Space Theory cannot effect such a revolution as is implied in the phrase "A New Era of Thought," its advent upon the horizon of the times simultaneously with the revival of the Ancient Wisdom—modern Theosophy—makes possible one of those marriages between Western and Eastern modes of thought which may again "make all things new." Unwedded to the Higher Space Theory, Theosophy appears to be merely mystical and miraculous, while without Theosophy, the Higher Space Theory is only an interesting exercise of the reasoning faculty, a fairy tale of mathematics. Correlate the two, and the Higher Space Theory furnishes Theosophy with a mechanism for its marvels, while Theosophy relates

the Higher Space Theory to life and conduct, transforming a barren speculation into something practical and “pragmatic,” useful to everyone.

If the Eastern Wisdom—ancient, mystic, wonderful—can be shown to dovetail perfectly into the Higher Space Theory, it is a powerful argument for the truth of that theory, and for the theosophic interpretation of life. These things once made a part of consciousness, the sublime paradoxes of religious mysticism may become the subject of sober and critical examination by thinking men. Of this there can be but one issue: the vindication of the saints and seers, and the acceptance as true of their interpretation of life. Then, indeed, a new day will dawn on earth, inaugurating a new religion, a new science and a new art.

In the following pages, by means of an easily understood allegory, the author has endeavored to suggest the correlation between ancient Hindu-Aryan wisdom and modern Higher Space speculation. The pamphlet is intended to be only the foreword of a far more detailed and comprehensive treatment of the subject now in preparation.





MAN A THREE-DIMENSIONAL PROJECTION OF A HIGHER-SPACE UNITY

MAN THE SQUARE

“The phenomenal world receives its culmination and reflex of all in MAN. Therefore he is the mystic square—in his metaphysical aspect—the Tetraktys; and becomes the cube on the creative plane.”

The Secret Doctrine. H. P. BLAVATSKY.
Vol. II, p. 39, Third Edition.

“And the city [the New Jerusalem] lieth four square, and the length is as large as the breadth. The length and the breadth and the height of it are equal.”

The Revelation of St. John the Divine, xxi:16.

Here are two examples of that order of recondite mystical truths so remote from ordinary knowledge and experience, or else so clothed with symbolism, as to be unintelligible to all save the initiated.

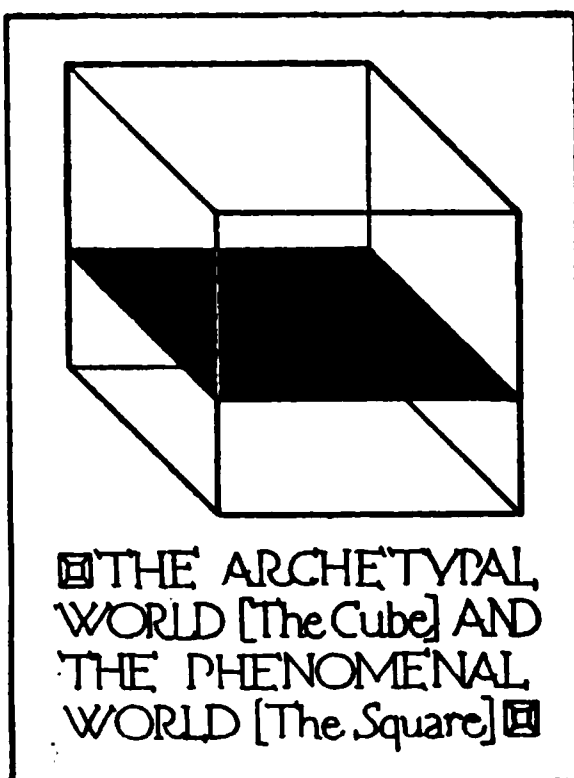
We are told of a certain correspondence or identity between the phenomenal world and man, and the symbolization of the two by the

square. We are further instructed that on the "creative plane"—presumably some higher world of causes—the square is, or becomes, a cube. This idea, embodied in the first quotation, is borne out by the statement in the second, that the New Jerusalem, the dwelling place of perfected humanity (which might be a world or might be a body) has "the length and the breadth and the height of it" equal—in other words, is a cube.

What meaning lies here concealed? In order to discover it, let us try the experiment of taking the quoted statements not figuratively—as they were doubtless intended to be taken—but literally, and see where we are then able to come out.

With the simple-mindedness and confidence of children, let us picture to ourselves the phenomenal world, not as symbolically, but actually, a square. The square should not be conceived of as a purely geometric plane, i. e., having no thickness in the third dimension, for in that case it would have no physical existence. It should be thought of rather as an almost infinitesimally thin film of matter separating two portions of the cube—its higher space world—from each other: in other words, a cross-section of the cube. Fix this image clearly in mind: the creative plane, that is, the archetypal world, or world of causes, a crystal cube "like unto clear glass," divided midway by an iridescent film,

the phenomenal world, made up of matter in a different state or condition—analogous, let us say, to oil on water, or to the bubble which sometimes appears in the neck of a bottle. [Illustration 1.]



This crystal cube would then represent the macrocosm, of which man—archetypal man—is the microcosm. “*As is the great, so is the small: as is the outer, so is the inner.*” We must conceive of the great cube as containing many small cubes, replicas of itself in everything except size. “*Nothing is great: nothing is small.*” This difference in size between the great cube and the small ones need not disturb us: it has no importance, for if the small cubes are conceived of as themselves containing still smaller cubes after the manner in which they are contained within the great cube, then every part of each has its correspondence in the other, and is capable of being expressed by the same ratios. If the great cube were shrunk to the size of one of the small cubes, there would be no difference whatever between them. If,

on the other hand, the small cubes were expanded to the size of the great cube, the same would be true. This relativity of space-magnitude—a difficult thing to understand by minds untrained in philosophy and metaphysics—is apprehended unconsciously by everyone in such a concrete exemplification of it as is afforded by photography, for example. At a moving picture exhibition we never think of the image on the screen as being essentially different from the photograph from which it is projected, though the difference in spatial extension is enormous. All that matters is the relation of parts to one another, and these being identical, the question of absolute size does not even enter the mind.

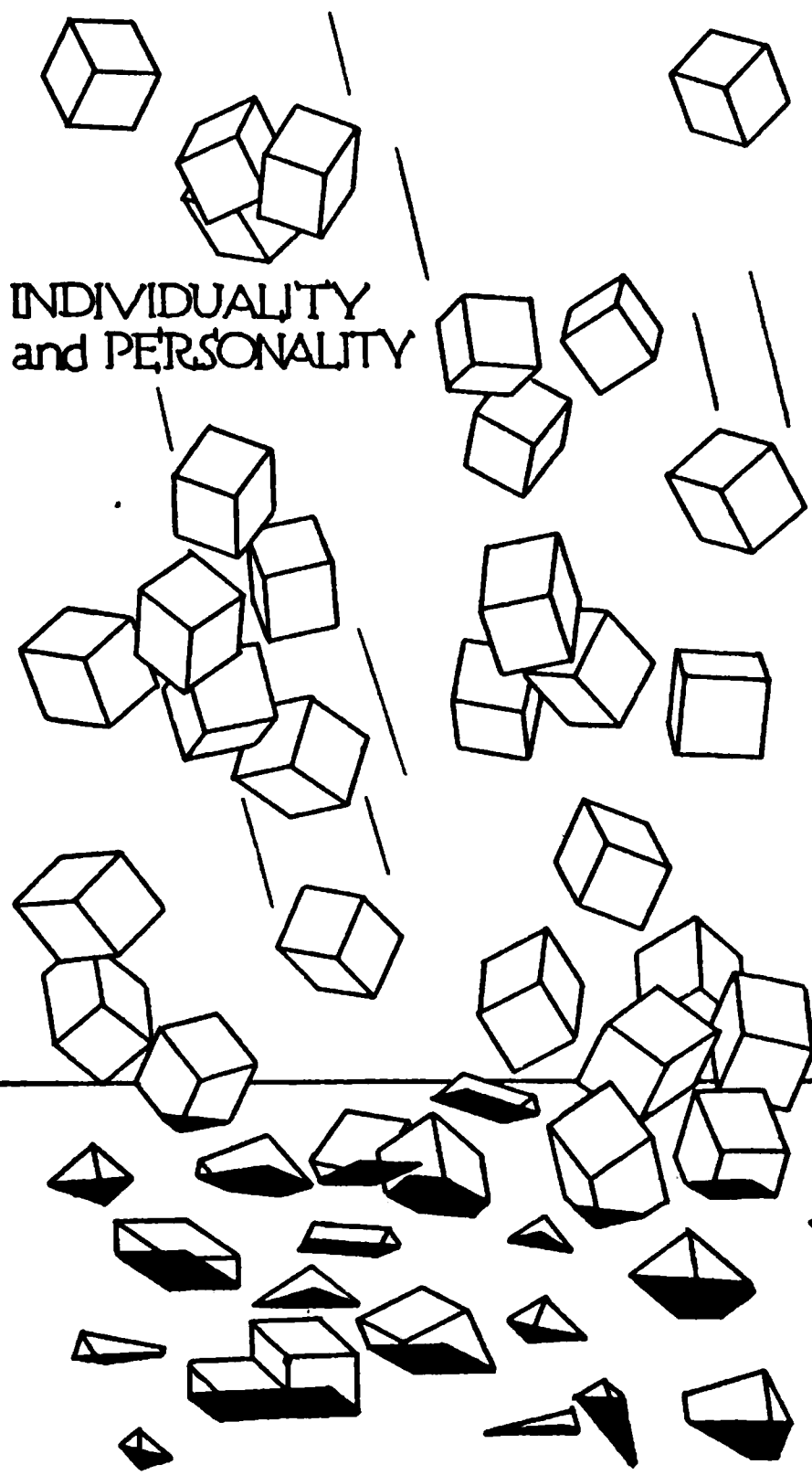
The small cubes should be thought of as moving about within the limits of the great cube, such motion bringing them repeatedly in contact with the filmy plane which corresponds to the phenomenal world. They would register their passage through the matter of this film world by tracing in it countless cross-sections of themselves. If, as has been assumed, these small cubes correspond to the higher, or divine selves of men, identical in form and substance with the Great Self, their "Father in Heaven," then each transit of each cube, or individual, through the film square would be for it a physical incarnation, and the correlated succession of cross-sections which it traced in any one transit would

represent one phenomenal life. Attributing consciousness to the individual cube—to its totality and to its every part—that aspect of consciousness stirred from latency to activity by contact with the matter of the film world in passing through it during one phenomenal life, would constitute the *personal* consciousness. [Illustrations 2, 3.]

Each personality, each new projection of the cube in the plane, would be “born,” so to speak, with the cube’s initial contact with the film—since only thus and then could personal consciousness arise—and each would disappear or “die” with the final contact. The stream of impressions would be, as ours is, linear, i. e., successive—a constant becoming. All things would seem to be vanishing irrevocably into the void of time. There would be no survival, no immortality, for the personal consciousness on its own plane of manifestation, since the film matter which gave it, for the moment, form, would flow together and shape itself into new and different figures, the cross-sections of other cubes—new personalities.

With the cube—the true individual—the case would be different: the cube would know itself not to be “born” nor to “die.” Each of its “personalities,” or the tracings which it made in passing through the film, would inhere within it, since every conceivable cross-section is embraced within the cube

THE PROJECTIONS MADE BY A CUBE IN TRAVERSING A PLANE

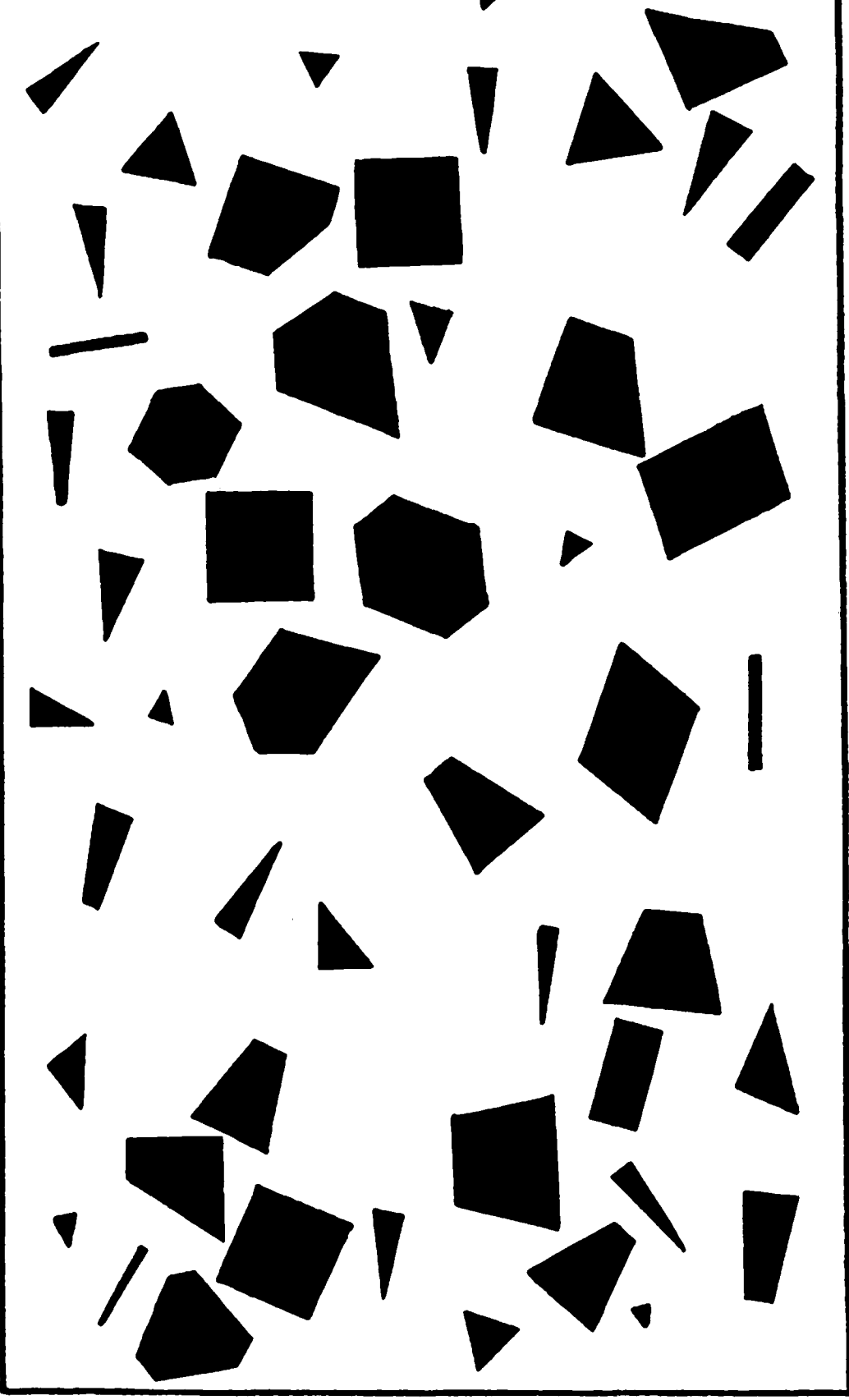


itself. It would neither gain nor lose them by passing through the film: it would only manifest them in the matter of a lower spatial world.

The cube consciousness (individual) would embrace all cross-sectional consciousness (personal): it would have full knowledge of the film world, since it would apprehend that world from a higher region of space; but the cross-sectional or plane consciousness—a fragment, as it were, of the cube consciousness—would depend for its knowledge of the things of its world upon the constantly shifting line bounding the plane figure traced in the film by the cube in passing through. This line would be its vehicle for sensation. What report would such a vehicle make to the indwelling personal consciousness: what notion would that consciousness get, through this channel, of its world and the things of its world—and of the higher world?

In order to answer this question at all adequately, it will be necessary to know something more of “film phenomena,” to go into a more detailed analysis of the transit of solids through a plane. Picture, if you please, these thousands of little cubes streaming, so to speak, through a plane, meeting it at every possible angle and tracing cross-sections of themselves in transit, in the same way that the surface of a liquid traces the successive cross-sections of any solid introduced into it, as the fluid sepa-

PERSONALITIES: TRACINGS OF
THE INDIVIDUAL (Cube) IN A PLANE



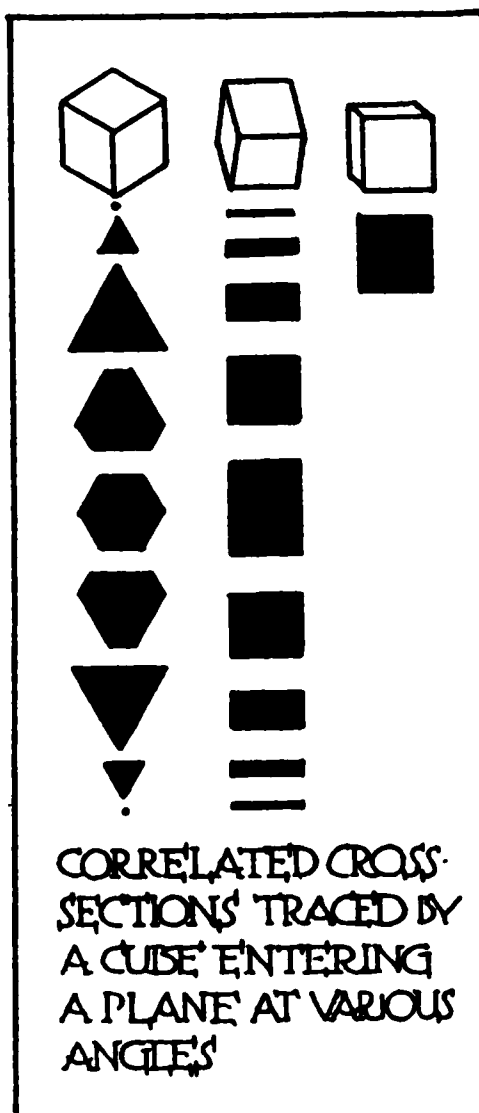
rates and flows together again. A moment's reflection will make plain the fact that the cubes, although identical in shape and size, would create plane figures widely divergent from one another, the differences being caused by the variation of angle at which each individual cube happened to encounter the plane. If, for example, a cube entered by one of its corners, with its longest internal diagonal perpendicular to the plane, the first presentment of it would be a point, the meeting place of three adjoining faces. The trihedral section bounded by these faces would then trace itself out as an expanding equilateral triangle, until the three lowest corners of the cube became involved, when this triangle would change, by reason of the truncation of each apex, into a hexagon with three long sides and three short ones. The long sides would grow shorter and the short sides longer, as the cube continued its descent: there would be a moment when all six sides were of equal length, after which the forms would succeed each other in an inverse order, the hexagon changing into a triangle, which would shrink to a point and disappear, as the cube passed beyond the limits of the plane. If the cube should enter by one of its edges, the first presentment of it would be a line, which would thicken, so to speak, into a parallelogram, whose long sides, in the ensuing motion, would remain constant, and whose short sides

would lengthen until they exceeded the other two by the amount that the parallelogram expressing the diagonal plane of the cube is longer than one of its square faces. This maximum attained, the section would shrink again, the changes occurring, as before, in an inverse order; ending, as they began, in a line, and an evanishment. Only in case the cube should happen to meet the plane squarely by one of its faces—that is, perpendicularly to the plane—would the resulting cross-section undergo no change throughout the period of transit. In this case, the tracing would be a square. [Illustration 4.]

A moment's reflection will make clear the fact that the angle at which the cube could meet the plane might vary almost infinitely, and that each variation would result in a changing cross-section of different form, though every one of these would be referable to one or the other of the three general types described above. If the cubes descended, not vertically, but obliquely, the plane presentments of them, besides waxing and waning and changing their outline, would have, in addition, a lateral motion, great or small in proportion to the obliquity of the cubes' orbits; and thence, too, would arise a difference as to the figures in their duration, the more nearly vertical the descent, the shorter the period of phenomenality.

Bearing clearly in mind that each one of

these changing continuous cross-sections, made by a single transit of a single cube, constitutes for the latter—the *individual*—one physical incarnation, and for the figure itself—the *personality*—its single and sole existence, we are now in a position to consider life from the point of view of such a personal consciousness confined within a changing perimeter—its life vehicle—and limited to the two dimensions of a plane—its world.



4

Suppose we seek out the most intelligent inhabitant of this “Flatland,” and limiting our perception in the way his would be limited, share his consciousness. This Flatlander we will name Planewisdom, since he is of both an observant and a reflective turn of mind. Looking upon life and the world, the perpetual flux of things would perhaps first and most impress him—no rest, no stability, no finality anywhere. He would perceive himself to have come mysteriously “out of the nowhere into the here,” quickly

developing lines and angles, doomed presently to wane and disappear; and all of his kind would seem to be afflicted with a similar destiny—birth, a short perturbed existence, ending in dissolution. Of course Planewisdom would not have accurate knowledge of the true nature of all his fellow plane-beings, for this knowledge could come only from the standpoint of the higher-dimensional space; but in his transit he could examine the enclosing lines and angles of his fellow plane-beings and from these form some approximate notion of the distinctive characteristics of each. He would conclude that although every man was different from every other, they all had characteristics in common. All passed through certain recognizable phases in approximately the same space of time: a period of increment or growth, the attainment of a maximum, a phase of diminishment ending in disappearance. He would observe that some developed more varied outlines than others, making them lead troubled, irregular lives; such as began as a point being more “unhappy” than those which began as a line, because in the latter case, though one dimension changed, one remained constant. In those rare instances in which all four boundaries appeared at once and of equal length, a serene and unperturbed existence was the result.

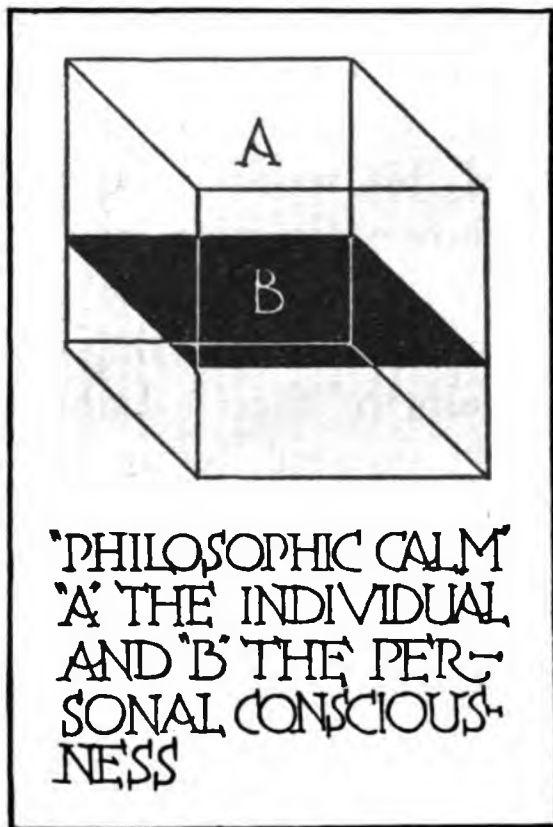
Now suppose that Planewisdom, wishful for

this untroubled, equable life, should attempt to develop his changing irregular polygon evenly and symmetrically like the square. Failing in every effort to modify his perimeter, he might conceive the idea that a change of contour could be brought about only by a change of consciousness. He would recognize a distinction between his body and his consciousness. Though his body was confined to the plane world by the conditions of its existence, this limitation need not necessarily extend to his consciousness. This consciousness he would realize to be within him, yet who could say that it was on that account confined to the plane which constituted his world? What if there were an unknown direction, at right angles to the two known to him, in which his consciousness were capable of rising—the third dimension, in point of fact? Imbued with this idea, he might succeed, by an act of faith and by an effort of will, in uniting, after a fashion, his personal consciousness with his cube consciousness, and endowed with a new and mysterious power, he might react upon his perimeter in such a manner as to change it from an irregular polygon into a square. This would produce a result in the higher world of which he could not but be unconscious; namely, that of bringing the vertical axis of the cube, his immortal body, perpendicular to the film. [Illustration 5.]

Planewisdom, being somewhat of a philosopher and a metaphysician, a "practical occultist" as well, his studies would tend rather to separate him from than to unite him with plane-humankind. Let us think of his neighbor, Planelove, as less intellectual, more emotional. Living so largely in his affections, the idea of withdrawing himself into his interior higher self, and so effecting a symmetrical development, would not even occur to him, and if it did would not attract. He could only achieve the symmetrical form in a different manner. Loving his fellow plane-beings, he would feel an *inclination* toward them, an attraction between his perimeter and theirs.

The fulfillment of this love would be in contact, juxtaposition. If one of his angles touched one of the sides

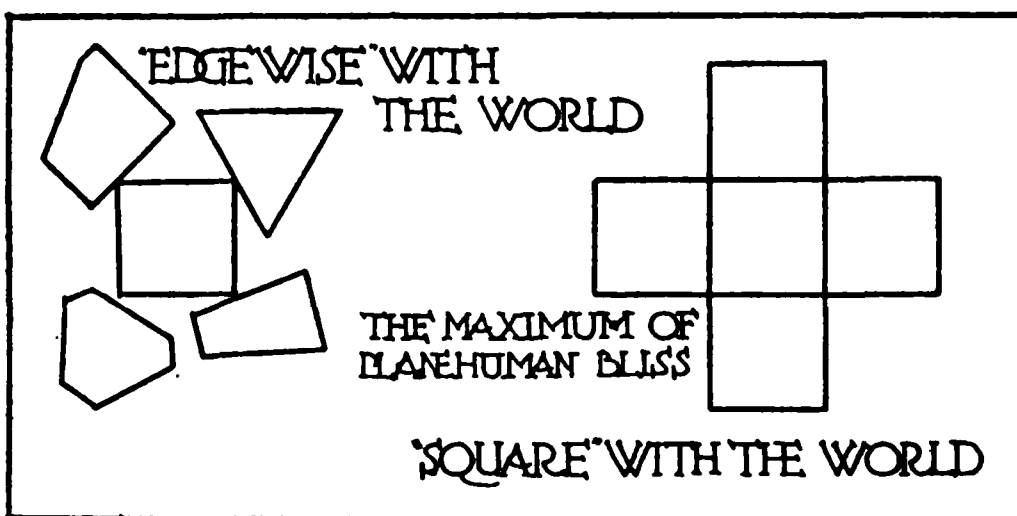
of another, the resulting satisfaction would be ephemeral and slight, but the cleaving of line to line would effect a union not so readily nor so soon destroyed. Length of line being



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the gauge of felicity, the contact of the four sides of a square with the sides of four other squares would represent an absolute maximum. In the endeavor to attain the realization of this dimly felt ideal—that is, in multiplying his points of contact with his fellow plane-beings so as to prolong all of his lines equally and to the utmost—Plainlove, in obedience to the universal law that one becomes that which he persistently admires and desires, would transform himself from an irregular polygon into a square. This change of outline would have the inevitable effect of altering the angle of inclination of *his* cube to the vertical, thus bringing about the same result achieved by Planewisdom through an intellectual process accompanied by a volitional effort; namely, a symmetrical development, a life free from mutations. [Illustration 6.]

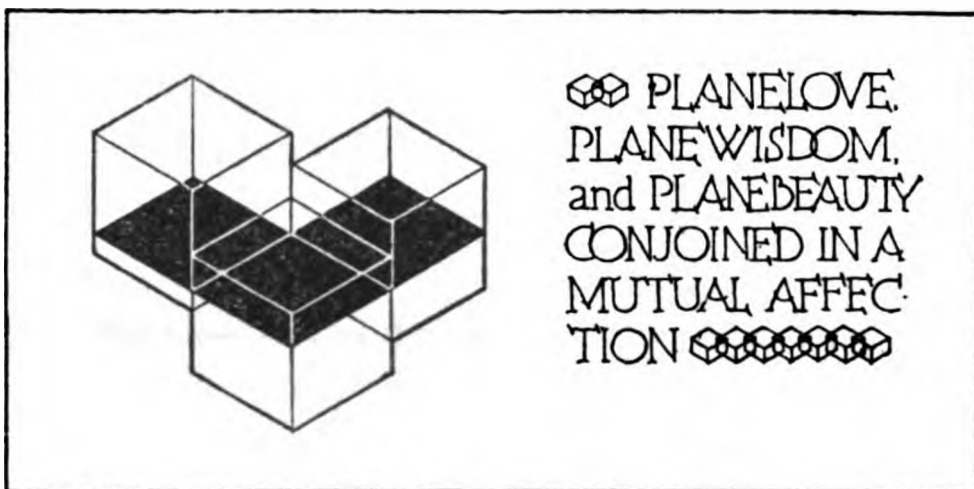
Let us imagine Planebeauty to have a personality still different from the other two.



The thing which would trouble him in life would be, not so much its evanescence, its futility, as its dearth of ordered and formal beauty. The square would excite his admiration on account of its symmetry: four equal lines, four equal angles, and the persistence of this one most perfect form throughout an entire "life." By dwelling on the unique properties and perfection of the square, Planebeauty also would shift the center of his being in such a way that his higher, or cube self, would bring four of its sides vertical to the film world, and so his cube would trace out a square in the matter of that world.

Planelove, Planewisdom, and Planebeauty are "self-made" men of a plane world: they have become what they are by the way in which they have faced the world, incarnation after incarnation. At last, by learning to meet life *squarely*, they have arrived at a serene and equable maturity. Drawn together by the pursuits of a common ideal achieved by each in a different way, they *incline to*, and become *attached* to one another; for their lines being in contact, so also, without their knowing it, are the square faces of their cubes. This gives them a community of consciousness which others do not share; but they find themselves unsatisfied, for all their philosophic calm. What pleasure can a wise man take in a world of fools, they ask one another; a loving man in a world where people

are indifferent to one another, an artist in a world so full of irregularity and imperfection. Even if all men were as they, still would the riddle of life be as far from solution as before? Their coming into the world would remain a mystery, and death would be the inevitable end of all. Is there no immortality, no rest, no peace, no knowledge, no perfection anywhere? Sadly they ask themselves these questions. Raising their plane-bound thoughts to the seeming void above them, they earnestly desire that some mighty teacher, perfect in wisdom, beauty, and compassion, may come and solve for them the riddle of their painful earth. [Illustration 7.]

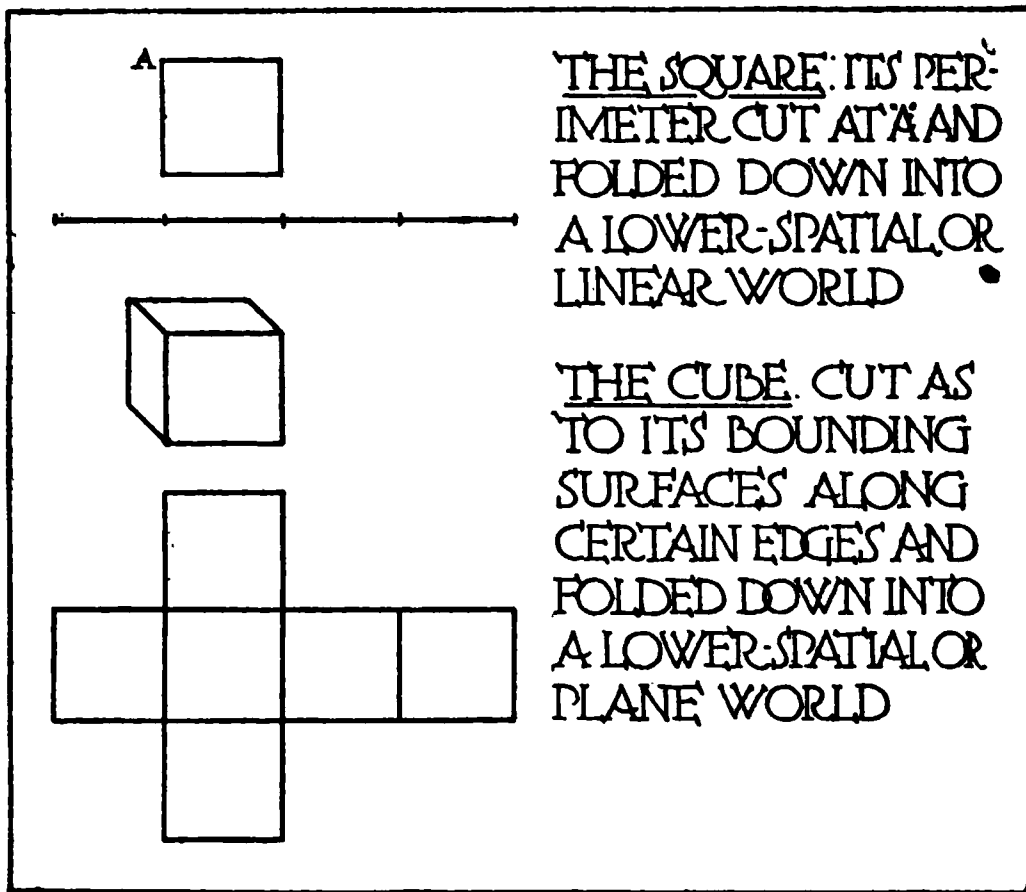


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From its bright and shining sphere, a pure ray of the One Light gives heed to this prayer of the three plane-men. By reason of having passed through crystal prisms without number it has learned the rainbow's uttermost secret, and is therefore free from the necessity of

refracting itself in substance, which, by impeding, reveals the latent glories of the one White Light. Looking down upon the cube, "like unto clear glass," it beholds, deep within, the insubstantial pageant of the film world in which men are but shadows of their higher, or cube selves, of which they are unaware, because their consciousness is centered in these lower-dimensional presentments of themselves. It takes note of the united desire in the hearts of three of these tiny and transitory figures. It is aware of their lonely struggle towards the only perfection that they know, and perceiving that the time has come for the Great Renunciation, it leaves the bosom of the Father, the White Light, to show forth His glory in a world darkened by ignorance and death.

It enters one of the little crystal cubes, and shattering it along certain of its edges, folds its six faces down into the film-world so that they lie there in the form of a cross—a seven-fold figure, four squares lengthwise and three across. Thus it crucifies itself upon matter that by its broken body it may manifest to plane-men as much as they may apprehend of their higher, or divine selves. This body of Christos, though so poor and limited a vehicle for the divine consciousness within, is nevertheless glorious compared with the most perfect plane-human form, the square, for it is not one square, but six, each representing a



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different aspect of the Higher Self. [Illustration 8.]

The three Wise Plane-men, having seen the descending ray as a star in the East, worshiped the incarnate Savior of their world, at the place of His nativity.

Equipped with all knowledge, full of compassion, clothed in that transcendent body which had been "broken" for plane-human-kind, this Christos of a lesser world in due course gathered disciples about him—square men all (save one)—to whom he taught the precious secret of release from birth and death. When his work was accomplished, he "ascended into Heaven," folded himself up in his higher-space form, and became once

more a ray of the One Light, having committed the spreading of the truth to those whom he had instructed.

One of his discourses has been preserved: rightly interpreted it will be seen to be in curious accord with the teachings of every world savior; for through all their utterances runs an eternal unanimity, the same in all ages, places, spaces. This is *The Sermon on the Plane*, preached to the plane-men by Him who was "crucified."

"Heaven is all about you: a city lying four-square, clear as glass and filled with light. Here your real, your immortal selves, have their true home. This world of yours which seems so substantial is but a mutable and many-colored film staining the bright radiance of this crystal heaven. Your lives are but tracings made by your immortal selves in this film world. How shall you learn the way to this heaven of light, the truth of this transcendent existence? I am the Way, the Truth and the Life. This is my body, broken for you. This cruciform figure formed by these six squares is not my immortal body; the squares are but the boundaries of it, folded down into a lower-dimensional world. When my mission is accomplished and I ascend again into heaven, I shall refold these squares into a single symmetrical figure, my heavenly body, a solid of the higher-dimensional space beyond your perception.

“Harken to the truth! Because these squares are solids of your world, it is hard for you to understand how they can be boundaries of a ‘higher’ solid. In order to understand it, imagine for a moment that your world, which is two-dimensional, is the higher space, or heaven world of a *one*-dimensional space. The perfected body of a plane man is a square: suppose you wanted to give some idea of the square, which you are, to a consciousness limited to the one dimension of a line—a line-man. First of all, you would have to lose your solidity, forsake and forego your inner, or plane life, which for you is the only true life, and confining your consciousness to your perimeter, break it at one of its angles, and fold it down—straighten it out—into a one-dimensional space. Its four divisions, each one the boundary of one side of the square, would be, to the perception of the line-man, a solid of his space, and he would have the same difficulty in imagining them folded up into a single symmetrical figure that you have in imagining these six solids of your space to be the boundaries of a symmetrical solid of a space higher still. [Illustration 8.]

“Each of you has this heavenly, or cube body, which you must think of as related to your physical or square body, as that is related to one of its bounding lines. The cube is the true individual, of which the square is

but a single illusory and inadequate image. The individual expresses itself in countless of these personalities, each one a tracing of itself: the sum total of all possible tracings is the cube itself. Birth and death are illusions of the personality. For the cube they are not, since it did not begin its existence with its first contact with the film which is your world, nor will that existence cease when it passes beyond that world; neither does the changing cross-section which it traces in thus passing comprise or comprehend its life. Time and change are illusions of the personality. The cube knows neither increment nor diminution. All conscious cross-sections inhere within it—all possible forms of the film world. It is their revelation only which is successive; giving rise to the temporal illusion.

“Learn now the precious secret of immortality. The consciousness within the cube and within the square are one consciousness, and that consciousness is divine. It is possible, therefore, to identify your plane consciousness with your cube consciousness, and rise, by such means, into the higher-dimensional world. This is achieved by desire, by work, by knowledge, by devotion—but more than all by love, as you shall learn.

“Because each individual traces in the film world a different figure, determined by the angle at which it meets the film—by its

attitude toward life—you are all under the illusion that each person is unique and singular, that some are better and some worse. But these differences are accidental: they do not exist in the heaven world, where all are God's children, and may become one with the Father. Live *uprightly*, love and cleave to one another. By so doing you will make vertical and parallel the axes of your higher, or cube bodies; and as the sides of your square bodies cleave together, so will the faces of your cube bodies coalesce. By loving your neighbor, therefore, you are “laying up treasure in heaven;” for two cubes can unite their faces only when the lines of their square sections are similarly joined. Love effects this junction.

“When cubes conjoin in mutual love the individual is transcended, the consciousnesses merge into one, and a larger unit is formed. This process may go on repeating itself, so that if love should become the universal law of life, the aimless drift of souls would cease, for all would enter the Great Peace at last. All having united into one great crystal cube, the Heavenly City, the film world would vanish. The White Light would shine unobstructed through the City of the Lord. [Illustration 9.]

“It is thus that consciousness becomes self-conscious. It multiplies itself. Each unit, in its cube body, attains to a realization of

its form and structure through the many tracings that it makes in physical matter (the film world), each transit being an incarnation, a personal life. The events of each life seem, to the personal consciousness, to slip away into nothingness, never to be recovered; but every experience of every film life, all of its contacts with other cubes, are indelibly impressed upon the higher body and by the cube consciousness may be recovered at will, since all inhere in the bounding planes of the cube. For this reason, when cube consciousness is attained by the personality the memory of past lives is recovered. All lives may be lived over again as vividly as before: the indwelling consciousness has only to seek out in the boundaries of its cube body the particular point or line of contact with the film world in which the vanished event inheres. More than this, when any cube unites with any other, the indwelling consciousness of each, overpassing its normal limitation, is able to share in all of the past experiences of the other as though they were its own. By multiplying these contacts until all the cubes coalesce, each individual consciousness might share the experience of every other, from the dawn to the close of the cycle of manifestation. This is Nirvana, 'the Sabbath of the Lord.'

“These things I have spoken unto you that in me ye might have peace, that all may

be one, and that they may be made perfect in one. My peace I give unto you.”

This elaborate paraphrase of familiar religious teachings needs no further elucidation if the reader has had the patience to follow it up, step by step, raising, as he did so, everything one “space;” that is, conceiving of man—the true individual—as a higher-dimensional entity manifesting itself in a three-dimensional space through and by means of the forms and conditions proper to that space.

To show how curiously in accord the higher space hypothesis is with the teachings of Theosophy, this essay will close, as it began, with a quotation from Madame Blavatsky’s *The Secret Doctrine*:

“The real person or thing does not consist solely of what is seen at any particular moment, but is composed of the sum of all its various and changing conditions from its appearance in material form to its disappearance from earth. It is these ‘sum totals’ that exist from eternity in the Future, and pass by degrees through matter, to exist for eternity in the Past. No one would say that a bar of metal dropped into the sea came into existence as it left the air, and ceased to exist as it entered the water, and that the bar itself consisted only of that cross-section thereof which at any given moment coincided

with the mathematical plane that separates, and, at the same time, joins, the atmosphere and the ocean. Even so persons and things, which, dropping out of the 'to be' into the 'has been,' out of the Future into the Past—present momentarily to our senses a cross-section, as it were, of their total selves, as they pass through Time and Space (as Matter) on their way from one eternity to another; and these two eternities constitute that Duration in which alone anything has true existence, were our senses but able to recognize it.”

