

**SRI-OM**  
**DWADASH VARSH GYANYAG**  
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**DEVNAGRI ALPHABET**

(देवनागरी वर्णमाला)

**SECTION-2 CONSONANTS**

**PART-1 ORGANIZATION FORMAT FEATURES**

**Alphabet format**

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**DEVNAGRI ALPHABET FORMAT**

1. Let us have a fresh look at Devnagri alphabet format.
2. There are vowels, consonants and yama letters.
3. Vowels are nine in number.
4. Consonants are grouped as varga consonants, antstha and ushmana letters.
5. Varga consonants are of 5 x 5 format.
6. Antstha letters are four in number.
7. Ushmana letters are also four in number,
8. Yama letters are eight in number.
9. Ancient wisdom accepts Om (ॐ) as source origin of this format.
10. Parnava (प्रणवः), the synonym of Om (ॐ) as the end fruit formulation of this format features values.

**62****VOWELS, YAMAS AND CONSONANTS**

1. Vowels (9), yamas (8) and consonants (33) are the manifested values of Devnagri alphabet format.
2. Artifices triple (9, 8, 33) accept re-organization as ( $3^2$ ,  $2^3$ , 33).
3. Here artifice 3 is a big role to play.
4. The summation value  $9+8+33=50$  as re-organization feature  $25+16+9$  parallel to grouping of varga consonants, other consonants other than vowels and vowels.
5. This re-organization (9, 16, 25) as ( $3^2$ ,  $4^2$ ,  $5^2$ ) is a triple of features of right angle triangle for which square of diagonal is equal to the sum of squares of other two sides of right angle, triangle.
6. This re-organization feature of alphabet letters deserves to be chased.
7. It shall be leading to organization along a line, along a pair of lines and along triple lines.
8. Pair of lines, as first and as both, as such shall be supplying structures of both such features as line and square within a square.
9. Triple lines shall be supplying a set up of a pair of surfaces formats.
10. As therefore, line, transition from line to plane, plane, transition from plane to solid and step ahead as hyper solid format features shall also be available.

**63****VARGA CONSONANTS, ANTSTHA AND USMANA**

1. Vowels as numerals 1 to 9 as set of nine points along a line shall be the first feature of organization format of Devnagri alphabet.
2. Varga consonants as of format 5 x 5, shall be the second feature of the organization format of Devnagri alphabet.
3. Antstha letters as of placements in between that of vowels and varga consonants shall be of transition feature between a line format and that of a pair of lines format.
4. Ushmana letters are of the features of all the three lines simultaneously in play particularly taking account of a pair of planes and as such as a transition between plane and solid, as well as the attainment phase and stage of being of solid format.
5. Yamas letters are of the format of hyper cube 4.
6. It shall be enveloping of 4-space (solid boundary of eight component)
7. It shall be of eternal feature of creator space (4 space).
8. These features shall be ultimately unfolding varga consonants, antstha and ushmana within creator space (4 space).
9. It is this feature of Devnagri alphabet format which takes varga consonants, antstha and ushmana within creator space (4 space) for their manifestation features, which deserve to be chased as such.

10. One shall sit comfortably as many times as one feels blissful to glimpse this unfolding process of varga consonants, antstha and ushmana letters within creator space (4 space) along its manifestation format.

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### ANTSTHAS

1. Antstha letters are four in number.
2. These are of placement features in between linear order and spatial order set ups essentially it would be like a shift for 1-space / line as domain into 1-space / line as boundary of 2-space.
3. One shall have a fresh look at the script forms of antstha letters.
4. First antstha letters is of the features of second component of the reflection pair of first vowel with first antstha letter.  
figure
5. Let us have a fresh look at the script form of a second antstha letter.
6. It is of the format of a radius joining encircled center of the circle.
7. A step ahead is the third antstha letter.
8. Let us have a fresh look at its script form.
9. It is as of two upward steps, like two steps of a ladder.
10. It is like each step of ladder being framed by bended line / a two dimensional frame of half dimensions; and finally at the fourth antstha letter phase and

stage there shall be an encircled surface / circular disc within circumference.

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### USHMANA

1. Ushaman letters are also four in number.
2. The script form of these letters are as: ' ʔ "k | g'.
3. Let us have a fresh look at the script forms of these letters, one by one, to comprehend their features.
4. Let us have a fresh look at the script form of first ushmana letters, being of features  
‘figure sha’
5. Let us further have a fresh look at the script form of second ushmana letter being of following feature.  
Figure
6. A step ahead, let us have a fresh look at the script form of third ushmana letter being of the features.  
Figure
7. Finally to have a fresh look at the script form of the fourth ushmana letter being of the following feature.  
Figure
8. One may have a pause here and to have a fresh look simultaneously at the features of script forms of all the four Ushmana letters.
9. It would be blissful exercise to chase these script forms for the first three letters within the reference frame of a cube, as representative regular body of 3-space.

10. Fourth ushmana letter deserves to be chased with the reference frame of hemispheres.

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### 5 X 5 FORMAT

1. Varga consonant of 5 x 5 format.
2. These are classified as five rows of five letters each.
3. Each row is designated in reference to first letter of the respective row namely d ka varga consonants, p cha varga consonant, r ta varga consonants, V tta varga consonants, i pa varga consonants.
4. One may have a pause here and note that 5 x 5 format shall be simultaneously classifying varga consonants as five columns.
5. These columns may be designated as first second, third, fourth and fifth column.
6. Letters being members of the same column shall be having some common features.
7. Like that each varga consonant being a member of a row as well as of a column and as such it shall be having some features of the row concerned and some features of the column concern.
8. One way to number varga consonants is as follows.

11 12 13 14 15

21 22 23 24 25

31 32 33 34 35

41 42 43 44 45

51 52 53 54 55

9. First varga consonant is Lord Brahma as well as Lord Shiv.
10. As such it shall be of formats of hyper cube 4 as well as of hyper cube 5.

**67****FIVE ROWS AND FIVE COLUMNS**

1. Five rows and five columns set up shall be sustaining grid format.
2. This grid format shall be sustaining grid zones.
3. With it their shall be a transition from linear set ups to spatial set ups.
4. Further the centers of grid zones as well shall be coordinating grid formats.
5. The grid zones shall be sustaining cubes.
6. With it their shall be emerging a solid format.
7. It would amount to a transition from spatial setup to solid set up.
8. Ahead a split of a cube into eight sub cubes shall be leading to 4-space domain lively at the center of the cube, on the one hand it shall be providing transition from solid format to hyper solid format.
9. And on the other hand it shall be providing a transcendence at the center of hyper cube 4 format into transcendental domain of hyper cube 5 format.
10. One shall sit comfortably as many times as one feels blissful to glimpse this phenomenon of sequential transition.

**68****FIVE VARGA ROWS.**

1. Five varga rows shall be of sequential linear progressions.
2. Each varga rows, being of five steps shall be of transcendence range features.
3. Accordingly, as many as five transcendence ranges shall be availing.
4. One way to approach a sequential range is as of values (1, 2, 3, 4, 5).
5. A shift from first row to second row, as such shall be shift from transcendence range of first row to the transcendence range of the second row.
6. Here the placement of the second row shall be bringing in the features of the columns placement as well
7. It would be like a transition from linear order to spatial order.
8. The spatial order shall be having a pair of axis, while the rows, as rows are to avail only the first axis.
9. Likewise, columns have to avail only the second axis.
10. One shall sit comfortably as many times as one feels blissful to glimpse the transcendence ranges features of Varga consonant rows, as row only, to be free from the features of columns.

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**HYPER CUBE 4 FORMAT**

1. Hyper cube 4 format for varga consonant supplies spatial order.
2. Pair of dimensions of spatial order sequentially provide 5 x 5 grid format parallel to five geometries of 4-space of signatures range (0, 1, 2, 3, 4).
3. First axis accordingly classifies varga consonants as of five rows of five letters each of signatures range (4, 3, 2, 1, 0) each.
4. Likewise second axis classifies varga consonants as of five columns of five letters each.
5. Parallel to signature range (4, 3, 2, 1, 0).
6. It as such shall be providing a base for the 5 x 5 varga consonants format being of the values.  
 (4, 4), (4, 3), (4, 2), (4, 1), (4, 0)  
 (3, 4), (3, 3), (3, 2), (3, 1), (3, 0)  
 (2, 4), (2, 3), (2, 2), (2, 1), (2, 0)  
 (1, 4), (1, 3), (1, 2), (1, 1), (1, 0)  
 (0, 4), (0, 3), (0, 2), (0, 1), (0, 0)
7. Pair of axis shall be splitting the boundary of hyper cube 4 into two halves, of four solid boundary components each.
8. Parallel to it shall be signatures range (4, 3, 2, 1, 0) along each of the axis.
9. Taking into account the orientations, the signature ranges for pair of axis may get classified as (4, 3, 2, 1,0) and (-4, -3, -2, -1).

10. Accordingly signature base of varga consonant format shall be of values and features as follows.

(-4, 4), (-4, 3), (-4, 2), (-4, 1), (-4, 0)

(-3, 4), (-3, 3), (-3, 2), (-3, 1), (-3, 0)

(-2, 4), (-2, 3), (-2, 2), (-2, 1), (-2, 0)

(-1, 4), (-1, 3), (-1, 2), (-1, 1), (-1, 0)

(-0, 4), (-0, 3), (-0, 2), (-0, 1), (-0, 0)

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#### HYPER CUBE 5 FORMAT

It would be a blissful exercise to chase hyper cube 5 format at base of varga consonants format as of signature expressions values and features

(-5, 5) (-5, 4), (-5, 3), (-5, 2), (-5, 1),

(-4, 5) (-4, 4), (-4, 3), (-4, 2), (-4, 1),

(-3, 5) (-3, 4), (-3, 3), (-3, 2), (-3, 1),

(-2, 5) (-2, 4), (-2, 3), (-2, 2), (-2, 1),

(-1, 5) (-1, 4), (-1, 3), (-1, 2), (-1, 1),

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#### HYPER CUBE 4 TO HYPER CUBE 5

1. Transition from hyper cube 4 to hyper cube 5 may be approached in many ways.
2. One way to approach this transition is from manifestation layer (2, 3, 4, 5) to (3, 4, 5, 6).
3. Here transition would be had firstly from spatial order to solid order.
4. Then at second step, transition is to be had from solid boundary to creative boundary.

5. A step ahead transition would be there from creative domain to transcendental domain.
6. And ahead, transition would be from transcendental source origin to self referral source origin.
7. Further This transition is to be worked firstly while 4-space in the role of dimension.
8. Then as 4-space in the role of boundary.
9. Thirdly as 4-space as domain fold and finally as 4-space as origin fold.
10. One shall sit comfortably as many times as one feels blissful to glimpse this phenomenon of transition from hyper cube 4 to hyper cube 5.

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**CREATOR SPACE (4 SPACE)  
TO TRANSCENDENTAL SPACE**

1. Creator space (4 space) provides four fold manifestation format for creation.
2. Transcendental space (5-space) provides five folds transcendence path for manifested creations.
3. The five fold transcendence path is of steps and values (1, 3, 5, 7, 9).
4. The summation value of it is  $1+3+5++7+9=25$ .
5. It settles 25 Sankhya elements.
6. 4-space is a spatial order set up and as such transition from it to 5-space is of 5 x 5 varga format.
7. It is this chase from artifice  $4=2 \times 2$  to artifice  $25 = 5 \times 5$  which shall be attaining transition from 4-space to 5-space.

8. The manifestation layer (2, 3, 4, 5) of hyper cube 4, as such works out the transition from 4-2-space to 5-space along spatial dimension coordinated with transcendental source origin.
9. It is this feature of hyper cube 4 as manifestation layer (2, 3, 4, 5) which deserves to be chased thoroughly.
10. One shall sit comfortably as many times as one feels blissful to glimpse this transition phenomenon.

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#### **CREATOR SPACE (4 SPACE) FULFILLED WITH TRANSCENDENTAL VALUES**

1. The coordination of spatial dimension with transcendental source origin provides transcendental values flow into the creators domain.
2. The transcendental values flow from transcendental origin into creator domain.
3. One shall sit comfortably and permit the transcending mind to glimpse this phenomenon of creator space (4 space) getting fulfilled with transcendental values.
4. Parallel to it would be the phenomenon of intelligence field being field with consciousness impulses.
5. It is the bliss of consciousness impulses which shall be making sadkhas physiology as to be of transcendental features.

**74****TRANSITION FROM LINEAR ORDER  
TO SPATIAL ORDER**

1. Sadkhas fulfilled with intensity of urge to go transcendental shall transit from linear thinking system to spatial thinking system.
2. It is with this transition that one shall be transcending from Triloki to creator space (4 space).
3. It is with transition from Triloki to creator space (4 space) that one shall be attaining coordination of spatial axis with transcendental source origin.
4. It is this attainment of coordination of spatial axis with transcendental source origin that one can have the privilege of fulfilling one's physiology with transcendental values.
5. And it is in the process one shall be going fully intensified transcendental physiology.

**75****TRANSITION FROM SPATIAL  
ORDER TO SOLID ORDER**

1. Transition from spatial order to solid order is inherently there in the process of transcendental values being fulfilled into creator space (4 space).
2. Transcendental values are of solid order.
3. Creator space (4 space) is of spatial order.
4. The inflow of transcendental values into creator space (4 space) essentially would mean super imposition of solid order upon spatial order.

5. It would be like 5 x 5 grid zones going solid as of format 5 x 5 x 5.

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**Ka(क) FIRST LETTER OF FIRST ROW FIRST LETTER OF FIRST ROW**

1. The Focus of this week and following four weeks is upon the group of 5\*5 Varga Consonants.
2. This week is to cover the form, frame, frequencies, format and formulations of 5 letters of first row of Varga consonants.
3. The 5 lessons steps of this week aim to take up these 5 letters of first row, one by one.
4. The first feature of the Varga consonants is that these avail spatial order and have a distinct square zone of the grid format for each of its letters.
5. As such, while their chase availing Sankhya processing process, these accepts artifices of double digit numbers. Illustratively, the letters of first row are associated artifices of numbers 11,12,13,14 and 15.
6. The first letter with artifice 11, as member of the first row is to have a focus upon the first place numeral of this artifice.
7. The format of this (first) letter of Varga consonants is of such features and characteristics as that it sequentially unfolds as rows and columns. Along the grid 5\*5.
8. The form and frame of first letter is settled as the spatial setup unfolding quarter by quarter.
9. This form and frame is of the features and

characteristics of 5 concentric circles superimposed with *Swastik*.

10. The first row takes care of the outer most circle and the *Swastik pada*.
11. This as such becomes the script expression for the first letter (d).
12. With removal of the outer most cover of the setup of 5 folds circles superimposed with Swastik for churning of the folds, there would be a release of the domain contents of this outer most fold of the setup.
13. This contents of the outer most domain fold is designated and is known as '*Rai*', manifests along the artifices of letters '*Raij*': pronounced as '*Ra*', and the is of form and frame for its script expression as a fourth degree curve (j).
14. This unfolding process while chased leads us to a formulation (dkj:).
15. The sequential chase of these formulation would help us comprehend as that the first letter (d) as the phase of removal of the outer most cover shall be releasing the outer most contained domain which shall be flowing out through the spatial order (vk) and to manifest as the artifices of letter (j).
16. The spatial manifestation of this stage of outer most fold, as such, makes available the frequencies flow format for all the letters (except letter j) being the formulation (dkj%).
17. With it the formulation for frequencies flow formats of first letter itself, that is (d), to be pronounced *Ka*, comes to be (ddkj:), to be pronounced as *Kkarah*.

18. Likewise would follow the formulations for frequencies flow formats of all other letters of Dev-nagri alphabet except its letter (j)/ *Ra*.
19. The functional rules for synthesis of frequencies of a pair of letters, one of which is letter 'd' can be chased in terms of the geometric formats of the letters.
20. The geometric formats availed by Vowels are that of the representative regular bodies of 1 to 9 space.
21. These together manifest as 9 versions of Hypercube 4.
22. The Varga consonants also avail formats of different versions of hypercube 4.
23. As such the synthesis of frequencies of Vowels and Varga consonants are worked out as synthesis of a pair of axes.
24. This aspect, as such, requires detailed chase, for which we have to wait till the full preparations for its chase stand made out.
25. Here at present, the chase focus remains restricted to the script expression of the letters of Dev-nagri covering the aspects of forms, frames, frequencies and individual formats of the letters.

**KHA (ख) SECOND LETTER OF FIRST ROW  
FIRST LETTER OF FIRST ROW**

1. The script expression of second letter of first row is (j0) to be pronounced as *Kha*.
2. The Sankhya processing artifice for this letter is 12.
3. This letter is of a composite format availing the pair of letters namely, (j) and (0).

4. The released domain content of outer most domain, viz. (j) is carried by the carrier of first Vowel as of linear order to its limit of transition and transformation at the end of linear progression as circumference of a circle.
5. This carriage is of the full range from the outer most domain to its pervious phase and stage domain.
6. The first letter depicting the manifestation of the outer most doing as released with removal of the outer most cover and the second letter depicts the phase and stage of the pervious phase and stage of the domain.
7. Taking the format of the first letter of the row (d) as of 4 space format, the second (jo) letter of the first row, as such in the sequential is to be of the features of 5 space setup.
8. The Yajur-ved Sum-up 'joa' as Braham need be comprehended to have inside of the form, frame and format of the second letter (jo).
9. The applied values/meanings of second letter (jo) as *Akash* (Space)/fifth element, would also help us appreciate the sequential order of first and second letter of the first row as that the first letter is of 4 space formats, as such, the second letter is to be of 5 space formats.
10. The formulation for frequencies flow format of second letter (jo) as (jodkj:)/Khkarah, would further help us comprehend as that the sequential progression is inward, as much as that the transcendental world (5 space) are emerging with creator's space (4 space).

11. As such, the chase from the phase state of first letter of first row to the phase and stage of the second letter of first row is the chase of emergence of transcendental worlds within creator's space.
12. This chase also may be viewed as transition from macro state of existence phenomena to the micro state of existence phenomena.
13. The script expression of first letter (d) and the script expression of the second letter (jo) when looked closely it would bring to focus as that the *Swastik pada*, as churning operator, at the phase and stage of first letter, carries the outer circle by chaining it with its upper hook.
14. While at the phase and stage of the second letter, the outer circle is bound with the middle of the second hook.
15. In the sequence, the next phase and stage of the third letter of first row, the outer circle reaches the bottom of the pang of the *Swastik* operator.

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### GA (ग) **THIRD LETTER OF FIRST ROW**

#### **FIRST LETTER OF FIRST ROW**

1. The script expression of Third letter (x), to be pronounced as 'Ga'.
2. The Sankhya Processing artifice for this letter is 13.
3. The outer most circle, during churning and release of the content of the outer most domain, sequentially at the phase and stage of third letter of the first row, is carried by the *Swastik* operator

to the bottom of the second pang of the *Swastik* pada.

4. While the phase and stage of the second letter is attainment of transition and transformation from macro state to micro state, and the phase and stage of third letter, in a sequence, attains the transition and transformation from micro state to the causal state.
5. This phase and stage of third letter of the first row, in a geometric sequence of formats of first and second letters, emerges to be of the features of 6 space as the origin source reservoir of the transcendental worlds within the creator's space.
6. The whole range of features of the manifestation layer (3,4,5,6)/(3 space as dimension, 4 space as boundary, 5 space as domain and 6 space as origin) unfold for the format of the third letter of the first row.
7. With this the format of the first letter, as such as of feature of first manifestation layer (1,2,3,4) and of the second letter as of second manifestation layer (2,3,4,5), sequentially work out the formats of third, fourth and fifth letters of first row as third (3,4,5,6), fourth (4,5,6,7) and fifth (5,6,7,8) manifestation layers within creator's space.
8. This coverage of first to fifth manifestation layer as of range 1 space to 8 space in distinct roles of dimension, boundary, domain and origin is there as the creator's space accepts 8 fold solid boundary.
9. The solid boundary, as solid domains, is of feature of first manifestation layer as that here at the

boundary, the origin fold (4 space) becomes dormant.

10. With solid boundary components as solid dimensional orders for the transcendental worlds, become transcendental and with it the whole range 5 of manifestation layers become lively as sustained by 5 solid dimensions of the transcendental worlds emerging within the creator's space.
11. Lord *Ganesha* is the Lord of *Ganas* manifesting together to be carried by the dimensional carriers of the transcendental worlds.
12. The dimensional carriers of the transcendental worlds (5 space) lead to its skies manifesting as transcendental skylines as dimensional order of the dimensions of the transcendental worlds.
13. As presiding deity of this transcendental phenomena as Lord of *Ganas*, Lord *Ganesha* accepts one head, three heads and five heads.
14. Lord Ganesha also accepts seven heads and nine heads to attain unity state and to attain the Brahman state.
15. One shall permit one's mind to glimpse the transcendental carriers within creator's space being supervised by Lord Ganesha with His five heads, three heads and one head and with five heads, seven heads and nine heads.
16. Creator the supreme, Lord Brahma, the presiding deity of 4 space provides manifestation formats for one head to nine heads of Lord Ganesha as formats of 9 versions of hypercube 4.

**GHA (घ) FOURTH LETTER OF FIRST ROW  
FIRST LETTER OF FIRST ROW**

**Fourth Letter of First Row**

1. The script expression of Fourth letter can be appreciated by first having inside into the steps of 5 folds coverings of Yogic Nishta.
2. Patanjali Yoga sutras accepts five folds covering of the transcendental.
3. To glimpse the transcendental, one is to transcendence through 5 fold mundane coverings of the transcendental.
4. Of these 5 fold coverings, three are described as *Kalishhta*/hard coverings and remaining two are described as not so hard.
5. The fourth and fifth coverings are not so hard coverings as up till transcending through the first three hard covering, mind enters the creator's space followed by its grace and spatial order.
6. The fourth yogic fold, as such is the transcendence of the mind through the spatial order of the creator's space and fifth yogic fold is the transcendence of the mind through the solid order of the transcendental worlds.
7. The phase and stage of the fourth letter of the first row, as such, in this sequential order is of features parallel to the fourth covering of the transcendental.
8. The transcendence through the fourth covering being the transcendence through the spatial order of the creator's space as such the form, frame and

formats of the fourth letter of the first row acquires the feature of the spatial order permitting transcendence through it to the transcendental worlds.

9. One feature of the spatial order is that it permits reversal of orientation, and with it there is availability of the di-monad format permitting paring two parts of di-monad as reflection pairs.
10. With it the script expression of fourth letter avails the third component of OM formulation by having its reversal and then having its orientation from sides to diagonals.
11. This shift from sides to diagonals is also permissible within the spatial order as the plans formats are available for the dimensional progressions.
12. This also would help us appreciate as that the ancient systems attain a breakthrough for working spatial order by having a shift of the role of line formats for linear progression to the line formats of diagonals as well as of the diameters.
13. One shall perfect one's intelligence by having a chase of this shift in the roles of line formats as diagonals and diameters.
14. The diagonals and diameter, being within spatial domain, are setups of points of plane.
15. The diameter as printout of the circumference within plane-domain of the circle is the unique feature which deserves to be comprehended well to acquire the required skill for handling the spatial orders and spatial dimensional space that is 4 space.

**NGA (ॐ) FIFTH LETTER OF FIRST ROW FIRST LETTER  
OF FIRST ROW**

**Fifth Letter of First Row**

1. The script expression of Fifth letter can be appreciated by first having insight into the fifth fold/covering of Yogic Nishta processing process.
2. The transcendence at this stage aims to reach the inner most fold of the transcendental worlds.
3. The transcendence path of this phase and stage manifests as a diving ladder which initially avails the linear order followed by the spatial order which brings to the core of the creator's space beyond which point comes into play the transcendental domain.
4. This feature of the transcendence path is reflected well in the script expression of the fifth letter by accepting a point at middle of the second part of the diving ladder.
5. The feature of the spatial order permitting reversal of orientation comes into play into the second half of the second part of the diving ladder manifesting as the script form and frame of the fifth letter.
6. Chasing along the transcendence path in terms of this diving ladder would bring the transcending mind phase to phase with the transcendental features of the transcendental worlds glimpsing of which would fulfilled the mind with ambrosia of bliss of the transcendental worlds and with it, the transcendental carriers would come into play and carry the transcending mind to the core of the transcendental worlds.

7. The Sadhkas availing the established path of Yoga Nishta shall permit their mind to transcend time and again and get the privilege of being fulfilled with the ambrosia of bliss of the transcendental worlds and reach up till the core of the transcendental worlds.
8. The Sadhkas availing the established path of Sankhya Nishta shall chase the artifices of '5' and to reach the transition point for take off for the artifices of '6'.
9. As the processing along the artifices of numbers '1,2,3,4,5' takes up till the middle of the Brahman range of artifices '1,2,3,4,5,6,7,8,9', as such from this point onwards would come into play the feature permitting reversal of orientation.
10. This feature may be appreciated by chasing the formulation 'vM:d' which is the reverse orientation for the range of 5 letters of first row followed the first vowel (v).
11. In the sequence of placement for first Vowel (v) after the fifth letter shall be making it this as of sixth placement and hence the association of artifice 6/hypercube 6/6 space/Lord Vishnu with the first Vowel (v).
12. Shrimad Bhagwat Gita enlighten as Lord Krishna expressing as that amongst *Aksharas*/syllables, He is 'Akara', that is '(v)'.  
(Note: The original text contains a typo 'He' which has been corrected to 'is' for better readability.)
13. The formulation 'vM:d' chases the above sequence of placement for 5 letters of first row followed by first Vowel, in reverse orientation.
14. This as such shall be helping us to have an insight

into the ancient wisdom of Sankhya Nishta and Yoga Nishta unfolding simultaneously.

15. The formulation 'VM:d' means numeral.
16. The first orientation for the setup of 5 letters of first row followed by Vowel is accepting the established processing path of Yoga Nishta.
17. The second orientation as setup for the formulation 'VM:d' is accepting the established processing path of Sankhya Nishta.
18. With this the chase for the first row of Varga consonants is complete in its both orientations.

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### CA (च) **FIRST LETTER OF SECOND ROW**

1. First letter of second row of Varga consonants, by its placements, is accepting artifice '21'.
2. Further, this placement for it, in continuity of the sequence of 5 letters of first row, makes it a sixth Varga consonant.
3. This as such, also associates artifice '6' with this letter.
4. Here it may be relevant to note that  $21=1+2+3+4+5+6$  and  $6=1+1+1+1+1+1$ .
5. With this the features of affine uniformity and sequential progression would, automatically get attracted for the format of this letter.
6. Further, also it would be relevant to note that artifice '5' being of special placement at the middle of the Brahman range '1 to 9', the working with half of the range, at a time, shall be making the linear sequential progression to be only extending up till 5 steps parallel to the artifices '1,2,3,4,5'.

7. Here it would be relevant note that this feature is availed by the scriptures organizing transcendental knowledge. Shrimad Bhagwat Gita while it accepts 47 *Slokas* range for its chapter 1 as well as for its chapter 6, it is restart of the sequential order again from chapter 6.
8. Further as that the artifice 6 being the artifice of a perfect number, as much as that,  $1+2+3=1*2*3$ , with it, it accepts a tri-monad format for organisation of the artifice.
9. Here, the joint of di-monad, manifest as a distinct third part along with the pair of parts of the di-monad.
10. It is this feature which deserve to be comprehended and chased as that a split of a unit into a pair of halves, of its own, manifest the otherwise unmanifest joint of the unit stitching its pair of halves.
11. The transition and transformation from first row to the second row, essentially would be shift from linear order to the spatial order, which when chased in terms of the established processing process of Sankhya Nishta, it shall be of the format  $12=1*1=2/1*1/2$ .
12. As such, the script expression for the first letter of the second row, and as second letter of the first column shall be availing half circle for it (p).
13. This as first half, shall be with availability of tri-monad format, shall be taking the second half to the third letter (t) of second row.
14. As such, the first three letters of the second row deserve to be approached together.

## 82

**CHA (ॐ) SECOND LETTER OF SECOND ROW**

1. The second latter of second row, as per its placements, is at the middle part of the tri-monad.
2. The middle part of tri-monad is manifestation of the unmanifest joint of di-monad.
3. This split of circle for the placements of first and third letter of this role of this row, makes placement for second letter at the middle domain around the center of the circle.
4. The shift from first row to the second row, and the reversal of the orientation shall permissible because of spatial order, shall be attaining reversal for the second component from bottom of OM formulation.
5. Further, the shift from the first row to the second row shall be requiring a shift for 'artifice of line' to the artifice of fourth degree curve as its manifestation layer expression.
6. This as such shall be requiring a shift from West East orientation to the South North orientation for the fourth degree curve (j).
7. This would be of format 'J'.
8. The script expression for the second letter of second row (N) avails the above features.
9. The initial lessons of 'Mathematics for Sanskrit' are available on the website <http://www.learn-and-teach-vedic-mathematics.com/>.
10. One may be through these lessons to have better insight into the foundations of Mathematics of Sanskrit.

**JA (ज) THIRD LETTER OF SECOND ROW****SECOND LETTER OF SECOND ROW****GENERAL FEATURES OF 5\*5 FORMAT**

1. Before, the individual letter are chased for the script expression for there forms, frames and frequencies, it would be appropriate to first have an overview of the general features of 5\*5 format.
2. It is of a spatial order.
3. The spatial order being the dimensional order of creator's space (4 space) and hypercube 4 being its representative regular body, as such these features would inherently get embedded into this 5\*5 format.
4. There are precisely 5 non-negative geometries of 4 space and corresponding it there being 5 versions of hypercube 5, as such the chase of the corresponding feature deserve to be chased in terms of concrete geometric format of these 5 geometries/5 versions.
5. Let us express the versions of hypercube 4 in terms of the number of boundary components of hypercube 4 and for it we may make use of the following symbolic depictions there of:
  - 4B8 Hypercube 4 with 8 Boundary Components
  - 4+4 First non-negative version
  - 4B7 Hypercube 4 with 7 Boundary Components
  - 4+3 Second non-negative version
  - 4B6 Hypercube 4 with 6 Boundary Components

- 4+2 Third non-negative version
- 4B5 Hypercube 4 with 5 Boundary Components
- 4+1 Fourth non-negative version
- 4B4 Hypercube 4 with 4 Boundary Components
- 4+0 Fifth non-negative version
- 4B3 Hypercube 4 with 3 Boundary Components
- 4+-1 First negative version
- 4B2 Hypercube 4 with 2 Boundary Components
- 4+-2 Second negative version
- 4B1 Hypercube 4 with 1 Boundary Components
- 4+-3 Third negative version
- 4B0 Hypercube 4 with 0 Boundary Components
- 4+-4 Fourth negative version

6. The corresponding  $5 \times 5$  format would be of following expression

4B8	4B7	4B6	4B5	4B4
4B7	4B6	4B5	4B4	4B3
4B6	4B5	4B4	4B3	4B2
4B5	4B4	4B3	4B2	4B1
4B4	4B3	4B2	4B1	4B0

7. The corresponding Sankhya expression availing artifices of numbers would be as follows:

8	7	6	5	4
7	6	5	4	3
6	5	4	3	2
5	4	3	2	1
4	3	2	1	0

8. With it, 5\*5 format shall be covering beginning with hypercube 4 with full boundary of all the eight boundary components and shall be reaching up till the hypercube 4 free of its entire boundary.
9. The first state of hypercube 4 with its full boundary being intact is this state of manifestation of solid boundary.
10. This is the phase and stage of renewal of the outer most cover of the setup of 5 concentric circle superimposed with Swastik operator.
11. During this phase and stage of churning, the released domain content manifesting as a fourth degree curve, as a manifestation layer (1,2,3,4) is corresponding to the manifestation of a 'cube' as domain with '4 space'/hypercube 4 in the role of its origin.
12. Now the phase and stage of reaching at 4B0, that is at the phase and the stage of hypercube 4 being free of its entire boundary, is the phase and stage of removal of the second cover of the setup of 5 concentric circles superimposed with Swastik operator.
13. This is the phase and stage where in the fourth degree curve as expression for the script form of letter *Ra* (j) as of progression from east to west, now becomes the expression script form for letter *Ma* (e) as of progression from north to south.
14. The scriptures enlighten as that the east to west progression is creator's order sustained by Lord Brahma, creator the supreme and that the north to west progression is of transcendental worlds sustained by Lord Shiv.

15. In the light of above features, it may be helpful to have an insight of the above setup of 5\*5 format of hypercube 4 features where by in each row, at every step there is a strip off of a boundary component.
16. The strip of a boundary component of hypercube 4, is a take off of a solid dimensional order of the transcendental worlds (5 space).
17. Further the setup of 5\*5 format of hypercube 4 would also help us have an insight that this take of boundary component for each row is of the nature of happening within a different domain of the setup of 5 concentric circle superimposed by Swastik operator.
18. It is this phase and stage of take off solid boundary component from within the second domain of the setup of 5 concentric circles superimposed with Swastik operator, which is at work at second letter of second row.
19. It is in terms of this phenomena, that the simultaneous manifestation of first three letters of second row deserve to be chased.
20. The script expression for these three letters deserve to be approached simultaneously in the light of phenomena of take off a boundary component taking to the other end of this range, that is to third letter of the second row.

## 84

**JHA (झ) FOURTH LETTER OF SECOND ROW**  
**FOURTH LETTER OF SECOND ROW**

1. The fourth letter of the second row, is otherwise, ninth Varga consonant.
2. With it, it accepts association of artifice 9.
3. It takes us to the features beyond artifice '8'.
4. The hypercube 4 being setup within a solid boundary of eight components, as such a step ahead is to enter the phase and stage of 'gap' in between the setups of hypercube 4 with domain boundary ratio A4:8B3 and hyper cube 5 with a domain boundary ratio A5:10B4.
5. In the context it would be relevant to note as that the script expression for the ninth letter/fourth letter of second row is availing the Swastik component.
6. The Swastik component was first availed at phase and stage of script expression of the first letter. Now it is being availed again at the phase and stage of ninth letter.
7. This, as such, in the background that the boundary components of hypercube 4 are only 8, and as such fresh beginning is to be have from ninth letter onward, for which the Swastik component/pada/quarter is being availed again here in the setup of the script expression of ninth letter.
8. The other component of this script expression of ninth letter is the script expression of twenty-fourth letter/fourth letter of fifth row.

9. It would be relevant to know that the ninth letter and twenty-fourth letter are in the same column that is in fourth column of 5\*5 format.
10. The another letter availing Swastik component is the twenty-second letter of this format.
11. As such, first, ninth, twenty-second and twenty-fourth, are the four letters availing Swastik components/padas/quarters.
12. With it, all the four Swastik components/padas/quarters of Swastik operator stand avail.
13. With it, it may be helpful to have an insight as to how the OM formulation of four components, the Parnava formulation and Swastik formulation are at work in manifestation of the script expression for 5\*5 format for Varga consonants.
14. The start with 5 concentric circles setup superimposed Swastik operator is at the base of Parnava formulation superimposed with Swastik operator for churning of the core of transcendental worlds and for flow of the Jyoti of the self-referral domain as origin source reservoir of transcendental worlds.
15. This is the phase and stage where one may have an insight of the Vedic systems of simultaneous transcendence and ascendance with in creator's space, along fourth column, as well as along the fifth row.
16. Here is the phase and stage for having insight as to format of Dev-nagri being the basic format for all the orthodox and classical languages and it is because of this feature the Vedic knowledge has

the claim of being the origin source for all the alphabet.

17. Also, the perfection of insight into the functional organization of different phased and stages of 5\*5 format of Varga consonant would help us reach at the Mother Computer language of the order of NATURE workable in terms of twenty-five elements of Sankhya Nishta.
18. One shall permit the mind to chase through the setup of 5\*5 format as a sequential order of 5 rows and 5 columns permitting coordination as first to twenty-fifth element.

### 85

#### NJA (ॐ) **FIFTH LETTER OF SECOND ROW FIFTH LETTER OF SECOND ROW**

##### **General features of transcendental order**

1. The tenth letter as fifth letter of second row, inherently takes to the phase and stage of the transcendental order coming into play at the micro state level.
2. The first row is working the macro state of the domain of Parnava as churned with Swastik operator, as is designated the setup of 5 concentric circles superimposed with Swastik operator.
3. The flow of the transcendental order along the second row is the flow within the micro state of the second.
4. The artifices 01 and 10 constitute a reflection pair.
5. This, as such is indicative of the feature of reversal of orientation between the two end points of the range of ten letters.

6. This range, infect is the range of beginning with hypercube 4 with all of its boundary components being intact and reaching up till the phase and stage of hyper-solid boundary of transcendental worlds.
7. This infect is the phenomena of pair of solid dimensions of transcendental worlds, first of which manifesting the macro state and the pair of dimensions together manifesting as the micro state of the transcendental worlds within creator's space.
8. As such, the 5\*5 format emerges to be of features of all the five state of transcendental worlds together manifesting as cosmic order of transcendental worlds within creator's space.
9. The rows of this 5\*5 format are depicting and chasing the out-ward expansion of the cosmic order parallel to the take off of solid boundary components of creator's space (4 space).
10. The columns of this 5\*5 format are depicting and chasing the inward cosmic order within creator's space.
11. As such the range of 5 letters of second row are depicting the phase and the stage of inward expansion of cosmic order at micro state of the transcendental worlds manifesting within creator's space.
12. One shall sit comfortably and permit the mind to transcend through these phases and stages of the phenomena of manifestation of cosmic order within creator's space for its both features of out-ward expansion as well as four its inward expansion

and to attain perfection of intelligence about for working of the manifestation of the cosmic order along 5\*5 format.

86

**TTA (ॢ) FIRST LETTER OF THIRD ROW**

1. The third row of 5\*5 format deserves to be chased as casual state of manifestation of transcendental worlds within creator's space.
2. Here three of the dimensions of the transcendental worlds come into play with the prominent row of third dimension.
3. The third row also being the different phases and stages of five columns of 5\*5 format, as such the chase of third row deserves to be approached taking care of the features of casual state of manifestation of transcendental worlds within creator's space availing a setup of 3 dimensions with prominent focus upon the role of the third dimension.
4. The second row as micro state manifestation phase and stage of the transcendental worlds availing a pair of dimensions with focus upon the second dimension of transcendental worlds, in fact has been lively for its row within second domain of the Parnava domain superimposed with Swastik operator.
5. Here the domain (micro state) has been availing the spatial order, as such a split parallel to  $12=1*1=2/1*1/2$ , and with it there has been split of the circle/domain into a pair of semicircles/hemispheres.
6. A stage ahead is the stage of the domain of third

covering, for which the diving ladder is to be availed as of a pair of parts, the linear progression and spatial progression of 'half' step along the second axes to reach the third row as a setup of third letters of the columns of the setup of 5\*5 format.

7. One shall sit comfortably and permit the mind to transcend through the macro state as well as through the micro state of manifestation of the transcendental worlds within creator's space and to fulfill their mind with the ambrosia of bliss of the manifestation process of transcendental worlds within creator's space and to have perfection intelligence for appreciating the script expression for the first letter of third row being the third letter of the first column (V).
8. With it a transcendental process of manifestation of the casual state of transcendental worlds would get initiated.
9. One shall chase this transcendental phenomena of manifestation of casual state in the sequential order of the letters of the third row.
10. The range of letters of third row is range of eleventh to fifteenth letter of Varga consonant.
11. The artifice 11 is parallel to the artifice of 11 geometries of 5 space/11 versions of hypercube 5.
12. The artifice 15 is parallel to the artifice of dimensional order of the transcendental worlds being of linear equivalence  $1*3*5$ .
13. In the context the range of first row as of artifices 1-5 is parallel to the artifice of index A5 as expression for 5 space domain.

14. The range of second row as of artifices 6-10 is parallel to the order of boundary of the hypercube 5.
15. The macro state is parallel to 'domain', the micro state is parallel to 'boundary' and casual state is parallel to 'dimensional order'.
16. One shall sit comfortably and permit the transcending mind to glimpse through these phases and stages of manifestation of the transcendental worlds within the creator's space to have perfection of intelligence to chase the script expression of the letters.

### 87

#### **TTHA (ठ) SECOND LETTER OF THIRD ROW**

1. Third row with features of casual state and prominent role of third dimension of the transcendental worlds, inherently embeds the features of emergence of skyline of the transcendental worlds within creator's space.
2. The skyline is the setup of dimension of dimension of transcendental worlds.
3. 1-space is in the role of skyline (dimension of dimension) of transcendental worlds.
4. 1-space as domain fold of the manifestation layer (-1,0,1,2) inherently is of the features of its dimensional order kicking reversal of orientation for the domain.
5. It is this feature of domain having a kick of reversal of orientation at its dimensional order, which uniquely makes the skyline of transcendental worlds as the line of reversal of orientations.

6. It is this feature of the skyline providing reversal of orientation, which makes all the wonders for the feature of transcendental world splitting itself into a pair of transcendental worlds with the skyline emerging as the dividing line through middle of the setup of the transcendental world.
7. It is because of this feature that the fourth row of 5\*5 format emerges as self-referral domain of spatial skies.
8. It is the skyline of transcendental worlds of casual state manifestation at the phase and stage of third row, transform as spatial skies at the phase and the stage of manifestation of self-referral domain as fourth row of 5\*5.
9. The reversal of orientation feature and availability of spatial order ahead, together add a characteristic for the script expression of forms and frames of the letters of third row and fourth row being interlinked as the letters of third row constituting reflection pairs with corresponding letters of the fourth row.
10. Accordingly, the first letter of third row shall be constituting a reflection pair with first letter of the fourth row: the second letters of third and fourth rows constituting a reflection pair, and so on, the fifth letters of third and fourth rows constituting reflection pair.
11. As such, the second letter of third row and second letter of fourth row, deserve to be chased simultaneous as a reflection pair with the in between skyline playing the role of a mirror.

12. This shift from third row above the skyline to the fourth row below the skyline is attainable as a jump from above to below with the support of the 'in-between skyline'.
13. The jump from one side of skyline to other side of skyline of features of spatial skies shall be inherently bringing in transformation, illustratively for vertical line (l) expression format for first vowel (v), transforms into the spatial curve form for the vertical line as '.', and would follow the script expression for second letter of the fourth row 'fk' constituting a reflection pair with the second letter of the third row 'B'.
14. As simultaneous chase for third row and fourth row is to bring in a large number of steps happening simultaneously, as such one shall sit comfortably and permit the mind to glimpse through sequentially, one step at a time and a shift from first reflection pair of letters to second reflection pair of letters to be taken only after one has a good insight into the setup of the first reflection pair for a shift to second reflection pair and a likewise from second reflection pair to third reflection pair and so on.
15. Both, Sankhya Nishta and Yoga Nishta processing processes be availed as complementary and supplementary of each other.

**88**

**DDA (M) THIRD LETTER OF THIRD ROW**

**THIRD LETTER OF THIRD ROW**

1. For the transition from second reflection pair of

letters of third and fourth row (B, Fk) to the third reflection pair (M, n), we have to take account of the features of transition from second letter to third letter of third row as well as of the features of transition from second letter to third letter of the fourth row.

2. The transition from second letter to third letter of third row, accounts for the spatial order artifice split  $12=1*1=2/1*1/2$ .
3. As such, a shift from the first letter (V) to second letter (B) of third row is to go double, and a step ahead, a shift from second letter (B) to third letter (M) is also to go double but with a difference, as that here the increase is along the second axis together with reversal of orientation.
4. As here at the phase and the stage of the third row, there is an availability of three dimensions, as such, while transiting from the first letter, it is the pair of other dimension which are to be accounted for and accordingly the doubling operation has been taken twice, firstly at the phase and the stage of second letter, and secondly at the phase and stage of third letter of the third row.
5. Then step ahead at the phase and stage of the fourth letter of the third row, because of solid nature of dimension, would provide a need for the third doubling operation but the same because of the reversal of orientation would be a shift upward for the lower ball of the second letter (B) of the third row during settlement of the script expression of the fourth letter (n) of the third row.

6. As here in the third row, the prominent role is being played by third dimension of the transcendental worlds, as such the corresponding features of split of a transcendental world into a pair of transcendental worlds, each availing three solid dimensions and the third dimension being available for the both transcendental worlds.
7. This split up of a transcendental world into a pair of a transcendental worlds is a unique phenomena within creator's space evolving a split for the creator's domain into a pair of hemispheres and an independent transcendental world being lively within each hemisphere.
8. The hemisphere or unique setup of spatial order domain creator's space fulfilled with solid quantifiers of solid order of the transcendental worlds.
9. As such, each hemisphere avails three solid dimensions.
10. It is the existence of a pair of hemispheres whose coordination is the central focus of script expression of third letter of the third row.
11. The third letter of third row is the central focus of the setup of 5\*5 format.
12. The approach to Brahman domain (1, 2, 3, 4, 5, 6, 7, 8, 9) permissible from its both ends makes it possible to be attained in terms of either of the transcendental ranges namely (1, 2, 3, 4, 5) or (5, 6, 7, 8, 9).
13. This brings the transcendental worlds to the central focus of the Brahman range.

14. Further, the transcendental phenomena of split of a transcendent world into a pair of transcendental worlds, which brings the middle of hemispheres to the central focus of the transcendental worlds themselves.
15. This is because of the permissibility for the transcendental range (1,2,3,4,5), for its either ends, for manifestation of domains (1,2,3) and (3,4,5).
16. It is this phenomena of simultaneous manifestation of 3 space and 5 space as domain folds, which brings the third letter of third row to its prominent role of being the central focus of 5\*5 format.

### 89

#### **DDHA (<) FOURTH LETTER OF THIRD ROW**

##### **FOURTH LETTER OF THIRD ROW**

1. The fourth letter of third row is of unique placement, as it is a step ahead of the central focus 5\*5 format.
2. It is of fourth placement in third row.
3. It is of fourteenth placement of the Varga consonants.
4. Further it is the second from the last of the third row, and as such it is to acquire features of the placement of the second latter of the fourth row because of the same being a step ahead of the skyline and being of the format of spatial sky and so the reversal of orientation to play its role.
5. A bare glimpse of the script expression of fourth letter of third row (<) and second letter of fourth

row (ĕ) may be leading to intuitive insight about the play of above reversal of orientation feature.

6. One shall have a pause here and sit comfortably and permit the transcending mind to glimpse this phenomena of settlement of script expression for fourth letter of third row in the light of the features of the pervious three letters of the third row (V, B, M) and the second letter of the fourth row (ĕ).
7. Further one shall permit the transcending mind to glimpse fourth letters of third row and fourth row as a reflection pair, which in between skyline is a mirror line for the pair of rows {that is third row (V, B, M, <, A) and fourth row (r, ĕ, n, l, u).
8. With it arises the phase and stage of the chase of features of 5\*5 format for settlement of script expressions as well as for coordination of frequencies of the letters with the help of Maheshwara sutras.
9. The fifth letter of third row (A) is the first *Anubandha*/bound/limit of coordination arrangements of Maheshwara sutras.
10. One shall sit comfortably and permit the transcending mind to glimpse the transcendental phenomena of coordination at skyline within solid dimension manifesting as the final phase and the stage of the third row as is the script expression of letter as pronounced with the help of first vowel (A).
11. The script expression of above letter, free of first vowel is (.).
12. This expression of coordination/limit for three vowels is of three sequential steps, first of them

being the downward flowing vertical line representing first vowel, horizontal flowing line representing the second Vowel and vertically upward flowing line representing third vowel.

13. The frequencies of first three vowels, as such are coordinated by first Maheshwara sutra.
14. The geometric formats accepted by first three vowels being line, square and cube as representative regular body of 1,2 and 3 space, as such the fifth letter of third row becomes the bound/limit of coordination of these three vowels.
15. It is this comprehension of ancient wisdom which becomes the starting point of Vedic Mathematics Science and Technology and as such the students having an urge to know this discipline shall follow the coordination rules of Maheshwara sutras.

### 90

#### **NNA (.K) FIFTH LETTER OF THIRD ROW FIFTH LETTER OF THIRD ROW**

##### **Fifth letter and first maheshwara sutra Fifth letter and First Maheshwara Sutra**

1. The fifth letter of third row is the first *Anubandha*/ bound/limit of Maheshwara sutra.
2. As such the script expression settlement process of this letter and of other letters can be chased in terms of the coordination arrangements of fourteen Maheshwara sutras.
3. Beginning with first Maheshwara sutra, one can chase the settlement of script expression for fifth letter of third row as well as for geometric formats for the first three vowels along the skyline of the transcendental worlds.

4. Accordingly this is the phase and stage of initiating chase of organisation format of Varga Consonants and of each of the Varga Consonant, the Vedic way, on its first principles.
5. This chase, in itself is going to be a self-sustained Yajana and a complete Discipline running parallel to the whole range of knowledge of the order of Vedas.
6. Therefore, the Sadhkas may fully devote themselves for chase of Vedic knowledge by devoting completely to the Discipline of ALPHABET of Dev-Nagari script.
7. This Yajana of the Discipline of ALPHABET of Dev-Nagari script, as such is to be of complete range of twelve years duration.
8. The only difference for Sadhkas chasing Vedic knowledge in terms of Discipline of ALPHABET of Dev-Nagari script would be that here the beginning as well as the end of chase would be the ALPHABET itself but otherwise the whole range of Vedic knowledge would emerge a parallel processing process.
9. However, like the Discipline of Vedic knowledge, the beginning for the discipline of ALPHABET as well is to begin with the sole syllable 'OM'.
10. Though the Discipline of ALPHABET shall be accepting the availability of sole syllable at its middle as the common 'ment' for its beginning as well as for its end.
11. With it the 'ALPHABET' format shall be unfolding its organisation from within parallel to the artifices and values of 'Sole Syllable OM'.

12. In the process, the script form, frame, frequencies and format of Sole Syllable 'OM' with his all adoptions of formulation as well shall be manifesting along with the manifestation format of ALPHABET as well as of its letters, all happening simultaneously as a transcendental phenomena of emergence of one go, within the Creator's Space.
13. As such the focus of chase along the Discipline of ALPHABET of Dev-Nagari script shall be upon manifested values of Sole Syllable 'OM' as its different adoptions being Parnava, AUM, OMKAR, Swastik, Udgit and upon there sub-adoptions.
14. For chase of these manifested values one is to take shelter of Gayatri Mantra, Sarswati Mantras and Maheshwara Sutras.
15. Further shelter is to be held of Ganita Sutras to have transition from Yoga Nistha to Sankhya Nistha of the order of Vedangs/Six auxiliary systems of chase on first principles of the Vedic processing process.
16. Beginning with ALPHABET and reaching at Vedangs is the attainment foundations of this Yajana of the Discipline of Vedic ALPHABET manifesting as the Dev-Nagari ALPHABET.
17. This foundation of Vedic knowledge is a complete discipline with whose attainment, the rest all superstructure follows of its own without any efforts.
18. The Scriptures preserve as how with times, this foundation disciplines had gone out of focus and with it the entire Vedic superstructure lost its values and features.

19. During Puranic era, when this situation had arisen, the whole focus and attention stood diverted for re-establishment of this Foundation Discipline of ALPHABET.
20. The dialogue of JAD-BHARAT with his father as to why JAD-BHARAT had not felt the necessity of any knowledge beyond ALPHABET, is well known and well focuses the values and virtues of the Discipline of ALPHABET.
21. The Search of NARADA of the enlightened scholars who were knowing the values and virtues of 5\*5 Varga Consonants, and how village after village disappointed him as well is a well story of Purnas. Finally, NARADA happened to pass through a village where the children playing in the streets made NARADA happy as they were fully enlightened about the virtues and values of the Varga Consonants as the ultimate resort of all 'gods'.

### 91

#### TA (त) **FIRST LETTER OF FOURTH ROW**

1. First letter of fourth row of Varga Consonants accepts placement artifice 41.
2. This being the sixteenth Varga Consonants, as such it also accepts sequential artifice as '16'.
3. The first letter of fourth row is also the fourth letter of the first column.
4. With it, as spatial order of second axis, it follows the split  $4/1*1/4=1*1=12$ .
5. The fourth placement of the first column, associates the artifice 1/4.

6. This as such makes this placement as within the domain of fourth cover limit.
7. The fourth row of Varga Consonants, as such avails the fourth state of existence phenomena, designated and known as self referral state; the first three state being the macro state, micro state and causal state.
8. The fourth row being the expression format for 5 steps long unfoldment of self-referral state of spatial skies, as such the first letter of the row, namely (r) as of script form and frame of a pair of axes (of half dimensions).
9. This script form and frame of letter (r) is of pair of axes of half dimensions within a quarter of plane.
10. It is of the features which constitutes a reflection pair with the Swastik Pada as the fourth component of the OM formulation.
11. As such all these features together are available for processing along the fourth row of Varga Consonants.
12. The chase of the script expressions and features of 5 letters of fourth row, beginning with the first letter (r) may be had following the format of first Maheshwara Sutra, at its middle.
13. The transition from the formulation ( $\vee r$ ) to the formulation ( $\vee \acute{r}$ ) is to attain shift from the first fold (Prathama Vriti/first Cover) to the second fold (Dwitiya Vriti/Second Cover).
14. One may appreciate and comprehend the arrangement of sequential placement of letters within rows and columns by concentrating upon

the meanings attached to the formulation (√f) as a 'new beginning'.

15. This way, each placement within rows and columns is a new beginning.
16. One parallel for this placement of rows and columns format of 5\*5 Varga Consonants is the placement of Electros within Orbits and Orbitals of Atom.
17. The transition from the format and frequencies of third row of Varga Consonants to the format and frequencies of letters of fourth row of Varga Consonants may be attained as a transition from the skylines of transcendental worlds to the spatial skies of self-referral domains.
18. One shall sit comfortably and permit one's transcending mind to glimpse through the 5 fold states of sequential placement of 5 letters of fourth row along the spatial skies of self-referral domain.

## 92

### THA (९) **SECOND LETTER OF FOURTH ROW**

#### **SECOND LETTER OF FOURTH ROW**

1. The second letter of fourth row is also the fourth letter of second column.
2. Let us have a fresh look at 5\*5 matrix format of Varga Consonants of Dev-Nagari Alphabet.

d	[k	x	Ä	3
p	N	t	>	˘
V	B	M	<	£
r	f	n	l	u
i	Q	c	0	e

3. Let us also refresh look at the artifices format for these Varga Consonants as follows:

11	12	13	14	15
21	22	23	24	25
31	32	33	34	35
41	42	43	44	45
51	52	53	54	55

4. One model for comprehension of this organisation is as 5 five-storied houses. With it each column may be taken as a five-storied house. The first row, as such, would be the first floors of five-houses. Likewise, second, third, fourth and fifth rows would be the second, third, fourth and fifth floors of five-houses.
5. Second model for comprehension of this organisation may be as of a 5\*5 grid zones, and the rows and columns connecting the centers of the grid zones to be parallel to the rows and columns of 5\*5 Varga Consonants placement format.
6. Third model for comprehension of this organisation may be as of a 5\*5 matrix of the co-efficients of equations of 5 variables.
7. Fourth model for comprehension of this organisation may be the pairing matrix of the dimensional frames of pair of transcendental worlds within creator's space this format is available as transcendental base of manifestation within the creator's space the transcendental features of this format are that this permits transcendence and ascendance through the pair of manifestation layers within creator's space. It

is this format which is availed by the structural frames and systems of *SAMA VEDA SAMHITA*.

8. The transcendence up till the fourth row and ascendance from the fifth row to fourth row and upward, are the pair of processes which need be chased by the Sadhkas having an urge to reach at the Grammar of Vedas, which is of different generic than that of Sanskrit Grammar.
9. The transcendence and ascendance with the column, illustratively is of form and formulations (vr and ir).
10. The ascendance from the fifth row as of unity state, shall be simultaneously reaching at 5 placements of fourth row, illustratively as of forms and formulation (ir iġ in iġ and iu).
11. The transcendence for the second letter of fourth row shall be of form and formulation (vġ) while ascendance for the second letter of fourth row from unity state fifth row would be of form and formulation (iġ).
12. The meanings accepted by these formulations, namely, (vġ and iġ) shall be helpful to appreciate the system.
13. Likewise from every Varga Consonants, the transcendence and ascendance would coordinate distinctively the whole range of Varga Consonant, and this shall be leading us to the way the systems of Grammar would permit chase along definite geometric formats of dimension and frames with values of artifices of numbers, and there by the entire range of knowledge would get unified.
14. These circuits coordinating placements as flow

chart shall be working out the basis of Mother Computer Language, and as such the real beginning for Vedic Mathematics, Science and Technology is to be with its chase.

15. It is because of these formats that every Vedic Sound and the concerned words formulations are mathematically organized and 30 lead to the needed structural keys for unfolding different manifestation layers in terms of the systems and processes of transcendence and ascendance through different folds of the manifestation layers.
16. As such, the remaining steps of this week and the following week are focusing upon the range of the Vedic Knowledge and the way this may be chased in a phased manner, which at the taught itself is of two folds namely of Sankhya Nistha availing artifices of numbers and geometric formats of dimensional frames.

### **LESSON 93. DA (दा) THIRD LETTER OF FOURTH ROW**

#### **SOURCE OF CONCEPTS SOURCE OF CONCEPTS**

**(FROM BOOK: VEDIC GEOMETRY)(FROM BOOK:  
VEDIC GEOMETRY)**

#### **SOURCE OF CONCEPTS SOURCE OF CONCEPTS**

To start with, one may accept the available Vedic literature as the source of Vedic knowledge and concepts.

- (i) Vedic literature: Because of the unique organisational scheme of Vedic scriptures, they constitute a literature which becomes a class in itself.
- (X) Vedic literature: The inner evidence of available

Vedic literature reveals that Vedic literature is very vast. There are 4 Vedas: Rigved, Yajurved, Samved and Atharvved. There are 4 Upvedas: Ayurved, Dhanurved, Gandharvved and Sthapatyaved. Vedas admit 1131 branches of which Rigved has 21 branches, Yajurved has 101 branches, Samved has 1000 branches and Atharvved has 9 branches. Each Vedic branch has Samhita, Brahmana, Aranayak and Upnishad. These 4524 scripture constitute the core of Vedic knowledge. Then there are 6 Angas, 6 Upangas, 18 Puranas, 18 Samrities and 2 Epics. In addition thereto, we are having Yantras, Tantras, Mantras and Jantras. Then there are rituals and institutions like Yajnas. And above all there are Vedic traditions being lived by saints. Then follows vast literature which accepts Vedas as the source.

- (Y) Vedic samhitas: Vedic samhitas are the basic source of Vedic knowledge. As per the inner evidence of available Vedic literature there should be 1131 samhitas but out of the same only a few, less than 11 of them are available with the known sources. Fortunately, we are having with us at least 1 samhita of each of the 4 Vedas. Further, fortunately, as the tradition goes, all branches of a Veda can be unfolded from any one of the branches of that Veda. Not only that. Vedic knowledge of Yajurved, Samved and Atharvved can be unfolded from the knowledge of Rigved.
- (Z) Rigved samhita: Fortunately, one Rigvedic samhita is preserved with us the from first syllable to the last syllable. Therefore, as is the promise of the traditions, we can hope to unfold the whole range

of Vedic literature and hence the Vedic knowledge from the available Rigvedic samhita, namely, the sakla Rigvedic samhita, inclusive of Valyakhilya hymns.

- (ii) Vedic traditions: Vedic traditions being lived by the saints are the best source of Vedic knowledge. Vedic knowledge in its purity and richness is well preserved as impulses of consciousness of living saints.
- (X) Vedic traditions: Vedic knowledge in its applied value manifests as Vedic traditions. Vedic knowledge being the pure knowledge of the order of Nature, so the Vedic traditions are the most easy to follow of their manifested forms being lived by the saints.
- (Y) Institutions: Institutions and institutionalised being are the two other sources of Vedic knowledge. One great institution is Yajna. The knowledge and organisation of this institution deserve to be approached on geometric formats.
- (Z) Institutionalised beings: Human body itself being a geometric body, therefore the Institutionalised being geometrically would be of the order of the geometric format of the institution being institutionalised by him. Accordingly, like the consciousness impulses of the living saints, the thought of the institutionalized beings preserve the Vedic knowledge in its purity and richness.
- (iii) Consciousness impulses: Shadchakra format of human body potentialises human body to be purusha of 6-space. Accordingly, the impulses of

consciousness of living saints are of the order of purusha.

- (X) Consciousness states: The Shadchakra format of human body potentialises the man to attain different states of consciousness of the geometric formats of the order of 1 to 6 space.
- (Y) Consciousness state: Each consciousness state admits a distinct geometric format. Accordingly, the impulses of consciousness of the individual are of the order of the consciousness state of the individual.
- (Z) Knowledge parallel to consciousness impulses of each state: We can draw parallelism between the consciousness state and the knowledge in terms of organisations which admits geometric format. There are seven states of consciousness, namely, waking state, dream state, deep state, transcendental state, cosmic state, god state and unity state. Organisationally, their formats run parallel to the geometric formats of 1 to 7 spaces. Accordingly, knowledge of the impulses of each consciousness state would be of the order of the geometric format of the concerned consciousness state.

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### **DHA (/k) FOURTH LETTER OF FOURTH ROW**

**Cosmic Trust for Vedic Mathematics Cause Cosmic Trust for  
Vedic Mathematics Cause  
Open Vedic Mathematics School Open Vedic Mathematics  
School**

### **INTRODUCTORY:INTRODUCTORY:**

1. The Discipline of Vedic knowledge deserves to be

chased comprehensively as a single Discipline of knowledge.

2. This ancient Discipline of knowledge for various reasons has gone out of focus for the last many centuries and as such, at this phase and stage of present day it may be approached only in a phased manner.
3. Going by the inner evidence of available Vedic Literature, for full revival of the Discipline of Vedic knowledge, there would be a need of Shastra Varsh Yajana (one thousand years Yajana).
4. The inner evidence of available Vedic Literature also enlightens that for revival of this discipline of knowledge by approaching it in a phased manner, the Dwadesh Varsh Yajanas (12 years Yajanas) are to be performed.
5. It is in this background of enlightenment, the Cosmic Trust of Vedic Mathematics cause, in its Open Vedic Mathematics School, has taken the courage for initiation of this Yajana of 12 years duration for revival of Vedic Mathematics accept of the Discipline of Vedic knowledge.

**INITIAL PHASE COURSE-1:**

**INITIAL PHASE COURSE-1:**

6. Initial phase of this Yajana is to focus upon the Sankhya Nistha availing artifices of numbers and Yoga Nishta availing dimensional formats.
7. Those who want to begin Vedic Mathematics, Science and Technology course from its very beginning, they may join the initial phase course of one year duration being offered by Open Vedic Mathematics School.

8. This course is planned as of self study features and self satisfaction through self certification, one is to adjudge oneself about its successful completion on its part.
9. It is a course of 150 lessons with expectation of one to two hours durations reading and understanding for each lessons and its chase.
10. The course material is available free through emails on formal registration with the Open Vedic Mathematics School.
11. The request for registration and course material may be submitted through email addressed to Dr. S.K. Cosmic Kapoor (santk@rediffmail.com).

**INITIAL PHASE COURSE-2:**

**INITIAL PHASE COURSE-2:**

12. The students who are already been through the Vedic Mathematics Book of Swami Bharthi Krishna Tritha Ji Maharaj, Shankracharya of Jyotirmath and Vedic Geometry Book by Dr. S.K. Kapoor, they may opt for initial phase course two.
13. This initial phase course-2 is to focus upon the creator's space and emergence of a pair of transcendental worlds with a creator's space.
14. This course is of a take off stage for the Reality of Hire Dimensional Existence.
15. With this course, one shall be preparing for technologies of spatial and solid order setups of manifested existence phenomena.
16. This course as well is of one year duration and is also of 150 lessons. For it as well, one may apply for registration and free course material with Open

Vedic Mathematics School through Dr. S.K.  
Cosmic Kapoor (santk@rediffmail.com).

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**NA (न) FIFTH LETTER OF FOURTH ROW FOURTH  
ROW**

**Cosmic Trust for Vedic Mathematics Cause Cosmic Trust for  
Vedic Mathematics Cause  
Open Vedic Mathematics School Open Vedic Mathematics  
School**

**INITIAL PHASE COURSE-3 INITIAL PHASE COURSE-3**

1. This is a course meant for middle school mathematics teacher who want to learn and teach Vedic Mathematics on geometric formats of 3 space.
2. The basic focus here is of chasing the manifestations of Cube and Spheres as representative regular bodies of 3 space within 4 space.
3. The entire approach to 3 space features as manifest in its representatives regular bodies is new for those whose exposure is restricted to Eucliden and Cartesian approaches.
4. As conceptual format and approach is of new feature, as such it would be demanding full attention and urge to know.
5. The introductory literature in the form of a set of 5 small books of 125-150 pages is available. However, the course lessons of this course are return afresh with focus upon the needs of the mathematics teachers.
6. It is a course of 150 lessons with expectation of

one to two hours durations reading and understanding for each lessons and its chase.

7. The course material is available free through emails on formal registration with the Open Vedic Mathematics School.
8. The request for registration and course material may be submitted through email addressed to Dr. S.K. Cosmic Kapoor ([santk@rediffmail.com](mailto:santk@rediffmail.com)).

#### **Advance Phase Courses Advance Phase Courses**

9. There are four advance phase courses for senior students and teachers of mathematics of 9th, 10th, 11th and 12th classes of school mathematics.
10. First advance phase course focuses upon the Mathematics Science and Technology 4 space. Here the format of Hypercube 4 as representative regular body of 4 space is availed.
11. The second, third and fourth courses of advance phase sequentially cover Vedic Mathematics Science and Technology of hypercube 5,6 and 7 as a representative regular body of 5 space, 6 space and 7 space.
12. Though the senior student and secondary school teachers can directly begin with advance phase courses but the second course of advance phase would be available only to those who would have covered the first year advance phase course. Likewise third year phase course is meant for who has covered second phase advance course and fourth year advance course is meant for that who has covered third year advance course.
13. The course material are available free to those who have registered themselves with Open Vedic

Mathematic School through Dr. S.K. Cosmic Kapoor.

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**PA (८) FIRST LETTER OF FIFTH ROW**

**UNITY STATE UNITY STATE**

1. Fifth Row is of Unity State.
2. This is a state of transcendental order.
3. The transcendental order accepts solid dimensional orders.
4. As many as five solids dimensions are required to constitute a dimensional frames for the transcendental worlds.
5. The five placements together of fifth row one parallel to the setups of five solids dimensions of the transcendental worlds.
6. This row, as such plays the role of the transcendental base for the manifestation layers within creator's space manifesting the spatial order of the fourth row.
7. The transcendental base as of Unity State accepts ascendance from the Brahman domain.
8. The ascendance through the Brahman domain flows as a Divya Ganga through the artifices of OM formulation of values  $9+7+3+1=20$ .
9. There the ascendance flow of Divya Ganga simultaneously takes place at each of the five placements of Unity State row.
10. As such, there emerges flow of values  $20*5=100$ .
11. This 100 values flow manifests as 100 specific values of Vedic knowledge.

12. Accordingly, there are 100 specific values courses for chase of these 100 specific values of Vedic knowledge.
13. Of these, 10 values manifest along the 10 values of artifices of OM parallel to the artifices 1,2,3,4 accepted by the four components of OM formulation.
14. These specific values manifest as Sole Syllable OM, Parnava, AUM and Omkar.
15. The next 10 values manifest as UDIGHTH through Ten Mandals of the transcendental world.
16. These values are the 10 values of 10 Brahmas to which Lord Brahma transform during His meditation upon His Lord, Lordship.
17. The next 20 specific values of Divya Ganga flow of Unity State are the 20 KANDAS of ATHAR VED.
18. Each of the 20 KANDAS of ATHAR VED is a transcendental value of Divya Ganga flow.
19. Next 40 specific values of Divya Ganga flow are the 40 chapters of YAJUR VED.
20. Each chapter of YAJUR VEDA is the specific transcendental value of Divya Ganga flow.
21. Next 20 specific values of Divya Ganga flow together with 9 specific values of Brahman domain manifest as 29 chapters of SAMA VEDA.
22. Of these 9 specific pure values of Brahman domain, in their Unity State manifest as RIG VEDA which further as 100 applied values manifest as Divya Ganga flow of Unity State through artifices of OM into Mandalas of transcendental worlds of values of ATHARVED, YAJUR VED and SAMA VED.

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**PHA (ॡ) SECOND LETTER OF FIFTH ROW  
SPECIFIC VALUES COURSESSPECIFIC VALUES  
COURSES**

1. For initial exposure to the specific values of Vedic knowledge, Specific Values Courses, are being planned at Open Vedic Mathematics School of Cosmic trust for Vedic Mathematics course.
2. These short courses would be of three months duration of 40 chapters range the aim is to give initial exposure of one specific value during each course.
3. The first group of 27 specific values being aimed to be taken up are as follows:
  1. OM FORMULATION
  2. PARNAVA FORMULATION
  3. AUM FORMULATION
  4. OMKAR FORMULATION
  5. UDGITH
  6. VASTAKAR
  7. SAPTHUMI
  8. AUSHT-PRAKIRTI
  9. NAV-BRAHM
  10. Creator's Space
  11. Transcendental worlds
  12. Self-referral Domain
  13. LORD BRAHMA
  14. LORD VISHNU
  15. LORD SHIVA

16. Organisation format of Rig-Veda
17. Organisation format of Yajur-Veda
18. Organisation format of Sama-Veda
19. Organisation format of Arthur-Veda
20. Structural Frames and Systems of SHIV-PURAN
21. Structural Frames and Systems of VISHNU-PURAN
22. Structural Frames and Systems of BHAGWAT-MAHAPURAN
23. 1,000 Values of Shiv-Lok
24. 1,000 Values of Vishnu-Lok
25. Panch Mahabhut
26. Twenty-five Sankhya Elements
27. Twenty-six Vishnu Lok Elements

### BA (ब) THIRD LETTER OF FIFTH ROW

#### FIFTH ROW THIRD STEP

#### Basic Scriptures based Specific Values Courses Basic Scriptures based Specific Values Courses

1. Basic values of Vedic knowledge are preserved in basic scriptures of ancient wisdom.
2. Here below is being reproduced the values of Vedic Literature enlisted by Maharishi Vedic Science:

#### VALUES OF VEDIC LITERATURE

1. *Sadhkas* having an intensified urge to know and chase the values of *Vedic* literature structured in consciousness and presenting structure dynamics of *Veda* as *Maharishi's Vedic* science shall sit comfortably and permit the mind to transcend, time and again and while out of trans and till go in

trans again shall have an intellectual exercise of assimilating the following unfolding of values of *Vedic* literature by *Maharishi* as his *Vedic* science.

2. *Maharishi* shares with the *Sadhkas* his experiences of values of *Vedic* literature, the structuring of *Vedic* values in consciousness and the way these values enliven and unfold the self-referral consciousness of everyone, and the self-referral value of the collective consciousness of every nation. These twenty-seven values of *Vedic* education, the science & technology consciousness are:

**1. Rk Veda:**

The holistic expression of all the mechanics of transformation, the Laws of Nature, inherent in the unmanifest, unbounded, non-changing structure of *Samhita* (of *Rishi*, *Devata*, *Chhandas*) in the eternally silent, self-sufficient, self-referral state of Transcendental Consciousness-the Home of all the Laws of Nature, the Transcendental Reality, the Ultimate Reality, intimately personal to everyone.

All aspects of the *Vedic* Literature mentioned below constitute the structuring dynamics of *Rk Veda*.

Richo Ak-kshare parame vyoman  
 Yasmindeva adhi vishve nisheduh,  
 Yastanna Veda kim richa karishyati  
 Ya it tad vidus ta ime samasate.

(*Rk Veda*, 1.164.39)

**2. Sama Veda:**

*Sama Veda* is one of the structuring dynamics of *Rk*

*Veda*. It highlights the quality of FLOWING WAKEFULNESS involved in structuring *Rk Veda*.

With reference to consciousness, *Sama Veda* Comprises the specific sets of Laws of Nature that are engaged in promoting the quality of *Rishi* within *Samhita*, providing a structure to the eternally silent, self-referral, self-sufficient, fully awake state of consciousness, which is intimately personal to everyone.

### **3. Yajur-Veda:**

*Yajur-Veda* is one of the structuring dynamics of *Rk Veda*. It highlights the DYNAMIC, CREATIVE QUALITY INVOLVED IN STRUCTURING *Rk Veda*.

With reference to consciousness, *Yajur Veda* comprises the specific sets of Laws of Nature that are engaged in promoting the quality of *Devata* within *Samhita*, providing a structure to the eternally silent, self-referral, self-sufficient, fully awake state of consciousness, which is intimately personal to everyone.

### **4. Atharva Veda:**

*Atharva Veda* is one of the structuring dynamics of *Rk Veda*. It highlights the NESS involved in structuring *Rk Veda*.

With reference to consciousness, *Atharva Veda* comprises the specific sets of Laws of Nature that are engaged in promoting the quality of *Chhandas* within *Samhita*, providing a structure to the eternally silent, self-referral, self-sufficient, fully awake state of consciousness, which is intimately personal to everyone.

**5. Sthapatya Veda:**

*Sthapatya Veda* is one of the structuring dynamics of *Rk Veda*. It highlights the ESTABLISHING quality involved in structuring *Rk Veda*.

With reference to consciousness, *Sthapatya Veda* comprises the specific sets of Laws of Nature that are engaged in promoting the quality of *Chhandas* within *Samhita*, providing a structure to the eternally silent, self-referral, self-sufficient, fully awake state of consciousness, which is intimately personal to everyone.

**6. Dhanur-Veda:**

*Dhanur-Veda* is one of the structuring dynamics of *Rk Veda*. It highlights the INVINCIBLE, PROGRESSIVE quality involved in structuring *Rk Veda*.

With reference to consciousness, *Dhanur-Veda* comprises the specific sets of Laws of Nature that are engaged in promoting the quality of *Devata* within *Samhita*, providing a structure to the eternally silent, self-referral, self-sufficient, fully awake state of consciousness, which is intimately personal to everyone.

**7. Gandharva Veda:**

*Gandharva Veda* is one of the structuring dynamics of *Rk Veda*. It highlights the INTGRATING and HARMONIZING qualities involved in structuring *Rk Veda*.

With reference to consciousness, *Gandharva Veda* comprises the specific sets of Laws of Nature that are engaged in promoting the providing a structure to the eternally silent, self-referral, self-sufficient, fully

awake state of consciousness, which is intimately personal to everyone.

**8. Shiksha:**

*Shiksha* is one of the structuring dynamics of *Rk Veda*. It highlights the quality of EXPRESSION involved in structuring *Rk Veda*.

With reference to consciousness, *shiksha* comprises the specific sets of Laws of nature that are engaged in promoting the quality of *Rishi* within *Samhita*, providing a structure to the eternally silent, self-referral, self-sufficient, fully awake state of consciousness, which is intimately personal to everyone.

**9. Kalp:**

*Kalp* is one of the structuring dynamics of *Rk Veda*. It highlights the TRANSFORMING quality involved in structuring *Rk Veda*.

With reference to consciousness, *kalp* comprises the specific sets of Laws of nature that are engaged in promoting the quality of *Devata* within *Samhita*, providing a structure to the eternally silent, self-referral, self-sufficient, fully awake state of consciousness, which is intimately personal to everyone.

**10. Vyakaran:**

*Vyakaran* is one of the structuring dynamics of *Rk Veda*. It highlights the quality of EXPANSION involved in structuring *Rk Veda*.

With reference to consciousness, *Vyakaran* comprises the specific sets of Laws of Nature that are engaged in promoting the quality of *Chhandas* within *Samhita*, providing a structure to the eternally silent, self-referral, self-sufficient, fully awake state of

consciousness, which is intimately personal to everyone.

**11. Nirukt:**

*Nirukt* is one of the structuring dynamics of *Rk Veda*. It highlights the quality of SELF-REFERRAL DIRECTION involved in structuring *Rk Veda*.

With reference to consciousness, *Nirukt* comprises the specific sets of Laws of Nature that are engaged in promoting the quality of *Chhandas* within *Samhita*, providing a structure to the eternally silent, self-referral, self-sufficient, fully awake state of consciousness, which is intimately personal to everyone.

**12. Chhand:**

*Chhand* is one of the structuring dynamics of *Rk Veda*. It highlights the MEASURING quality involved in structuring *Rk Veda*.

With reference to consciousness, *Chhand* comprises the specific sets of Laws of Nature that are engaged in promoting the quality of *Devata* within *Samhita*, providing a structure to the eternally silent, self-referral, self-sufficient, fully awake state of consciousness, which is intimately personal to everyone.

**13. Jyotish:**

*Jyotish* is one of the structuring dynamics of *Rk Veda*. It highlights the ALL-KNOWING quality involved in structuring *Rk Veda*.

With reference to consciousness, *Jyotish* comprises the specific sets of Laws of nature that are engaged in promoting the quality of *Rishi* within *Samhita*, providing a structure to the eternally silent, self-referral, self-

sufficient, fully awake state of consciousness, which is intimately personal to everyone.

**14. Nyaya:**

*Nyaya* is one of the structuring dynamics of *Rk Veda*. It highlights the DISTINGUISHING and DECIDING qualities involved in structuring *Rk Veda*.

With reference to consciousness, *Nyaya* comprises the specific sets of Laws of Nature that are engaged in promoting the quality of *Rishi* within *Samhita*, providing a structure to the eternally silent, self-referral, self-sufficient, fully awake state of consciousness, which is intimately personal to everyone.

**15. Vaisheshik:**

*Vaisheshik* is one of the structuring dynamics of *Rk Veda*. It highlights the quality that SPECIFIES which is involved in structuring *Rk Veda*.

With reference to consciousness, *Vaisheshik* comprises the specific sets of Laws of nature that are engaged in promoting the quality of *Devata* within *Samhita*, providing a structure to the eternally silent, self-referral, self-sufficient, fully awake state of consciousness, which is intimately personal to everyone.

**16. Samkhya:**

*Samkhya* is one of the structuring dynamics of *Rk Veda*. It highlights the ENUMERATING quality involved in structuring *Rk Veda*.

With reference to consciousness, *Samkhya* comprises the specific sets of Laws of Nature that are engaged in promoting the quality of *Chhandas* within *Samhita*, providing a structure to the eternally silent, self-referral, self-sufficient, fully awake state of

consciousness, which is intimately personal to everyone.

**17. Yoga:**

*Yoga* is one of the structuring dynamics of *Rk Veda*. It highlights the UNIFYING quality involved in structuring *Rk Veda*.

With reference to consciousness, *Yoga* comprises the specific sets of Laws of Nature that are engaged in promoting the quality of *Chhandas* within *Samhita*, providing a structure to the eternally silent, self-referral, self-sufficient, fully awake state of consciousness, which is intimately personal to everyone.

**18. Karma Mimamsa:**

*Karma Mimamsa* is one of the structuring dynamics of *Rk Veda*. It highlights the ANALYSING quality involved in structuring *Rk Veda*.

With reference to consciousness, *Karma Mimamsa* comprises the specific sets of Laws of Nature that are engaged in promoting the quality of *Devata* within *Samhita*, providing a structure to the eternally silent, self-referral, self-sufficient, fully awake state of consciousness, which is intimately personal to everyone.

**19. Vedant:**

*Vedant* is one of the structuring dynamics of *Rk Veda*. It highlights the quality of I-NESS or BEING involved in structuring *Rk Veda*.

With reference to consciousness, *Vedant* comprises the specific sets of Laws of Nature that are engaged in promoting the quality of *Rishi* within *Samhita*, providing a structure to the eternally silent, self-referral, self-

sufficient, fully awake state of consciousness, which is intimately personal to everyone.

**20. Ayur-Veda:**

*Ayur-Veda* is one of the structuring dynamics of *Rk Veda*. It highlights the BALANCING quality involved in structuring *Rk Veda*.

With reference to consciousness, *Ayur -Veda* comprises the specific sets of Laws of Nature that are engaged in promoting the qualities of *Rishi*, *Devata*, and *Chhandas* within *Samhita*, providing a structure to the eternally silent, self-referral, self-sufficient, fully awake state of consciousness, which is intimately personal to everyone.

**21. Smriti:**

*Smriti* is one of the structuring dynamics of *Rk Veda*. It highlights the quality of MEMORY INVOLVED IN STRUCTURING *Rk Veda*.

With reference to consciousness, *Smriti* comprises the specific sets of Laws of nature that are engaged in promoting the quality of *Rishi* within *Samhita*, providing a structure to the eternally silent, self-referral, self-sufficient, fully awake state of consciousness, which is intimately personal to everyone.

**22. Puran:**

*Puran* is one of the structuring dynamics of *Rk Veda*. It highlights the ANCIENNT, ETERNAL quality involved in structuring *Rk Veda*.

With reference to consciousness, *Puran* comprises the specific sets of Laws of Nature that are engaged in promoting the quality of *Devata* within *Samhita*, providing a structure to the eternally silent, self-referral, self-

sufficient, fully awake state of consciousness, which is intimately personal to everyone.

**23. Itihas:**

*Itihas* is one of the structuring dynamics of *Rk Veda*. It highlights the BLOSSOMING quality involved in structuring *Rk Veda*.

With reference to consciousness, *Itihas* comprises the specific sets of Laws of Nature that are engaged in promoting the quality of *Chhandas* within *Samhita*, providing a structure to the eternally silent, self-referral, self-sufficient, fully awake state of consciousness, which is intimately personal to everyone.

**24. Brahmana:**

*Brahmana* is one of the structuring dynamics of *Rk Veda*. It highlights the STRUCTURING quality involved in structuring *Rk Veda*.

With reference to consciousness, *Brahmana* comprises the specific sets of Laws of Nature that are engaged in promoting the quality of *Chhandas* within *Samhita*, providing a structure to the eternally silent, self-referral, self-sufficient, fully awake state of consciousness, which is intimately personal to everyone.

**25. Aranyak:**

*Aranyak* is one of the structuring dynamics of *Rk Veda*. It highlights the STIRRING quality involved in structuring *Rk Veda*.

With reference to consciousness, *Aranyak* comprises the specific sets of Laws of Nature that are engaged in promoting the quality of *Devata* within *Samhita*, providing a structure to the eternally silent, self-referral, self-

sufficient, fully awake state of consciousness, which is intimately personal to everyone.

**26. Upanishad:**

*Upanishad* is one of the structuring dynamics of *Rk Veda*. It highlights the TRANSCENDENTAL, SELF-REFERRAL quality involved in structuring *Rk Veda*.

With reference to consciousness, *Upanishad* comprises the specific sets of Laws of Nature that are engaged in promoting the quality of *Rishi* within *Samhita*, providing a structure to the eternally silent, self-referral, self-sufficient, fully awake state of consciousness, which is intimately personal to everyone.

**27. Pratishakhyas:**

*Pratishakhyas* are the total potential of the structuring dynamic of *Rk Veda*. They highlight the HOLISTIC quality of self-referral consciousness, which is the essential content of the structuring dynamics of *Rk Veda*.

With reference to consciousness, the *pratishakhyas* comprise the total potential of all the Laws of Nature that are engaged in maintaining the structure of *Samhita*, the eternally silent, self-referral, self-sufficient, fully awake state of consciousness, which is intimately personal to every one, and universally present within everything.

Sarvam khalvidam Brahm

(Chhandogya Upanishad, 2.14.1)

The *Pratishakhyas*, in conjunction with all other aspects of the *Veda* and *Vedic* Literature, unfold the whole field of total science and technology, the completely integrated ‘Science and Technology of Being

and Becoming', within the Self of everyone-Transcendental Consciousness the simplest state of everyone's awareness.

99

### **BHA (भ) FOURTH LETTER OF FIFTH ROW**

#### **Systems, Processes, Operations and Organisation Formats Systems, Processes, Operations and Organisation Formats**

1. The specific values of basic systems, processes, operations and organisation formats of discipline of Vedic knowledge need be chased specifically, and as such short courses are be planned for exposure to these basic systems, processes, operations and organisation formats of Vedic knowledge.
2. Initially, the following short courses of basic systems, processes, operations and organisation formats of Vedic knowledge are be planned in Open Vedic Mathematics School of Cosmic trust for Vedic Mathematics cause:
  1. Idol of Lord Brahma
  2. Idol of Lord Shiv
  3. Idol of Lord Vishnu
  4. Gayatri Mantra
  5. '18 Purans'
  6. '16 Kalans'
  7. '4 Maheshwara Sutras'
  8. '12 Adityas/Suns'
  9. '10 Sarswati Mantras'
  10. Grammar Sutras
  11. Ganita Sutras

12. Purusha Format
13. Sathapatya Measure and Measuring Rod
14. Manifestation Layers
15. Transcendence Ranges
16. Skylines
17. Higher Dimensional Orders
18. Different States of Existence
19. Atiyakas/Transcendental Carriers
20. Intelligence Field
21. Consciousness Field
22. Unity State of Existence
23. Brahman State

**100**

**MA (ॠ) FIFTH LETTER OF FIFTH ROW**

**Odd Values Artifices**

**01, 03, 05, 07, 09**

**11, 13, 15, 17, 19**

1. The Odd Values Artifices have their pure knowledge aspects as well as the applied values aspects.
2. The pure values aspect may be approached as the dimensional orders of such values, while the applied values may be approached as the geometries of such values of the dimensional spaces.
3. The dimensional spaces of range 0-space to 9-space provide geometries of artifices values 1,3,5,7,9,11,13,15,17,19.
4. 0-space accepts '1' geometry.

5. 1-space accepts '3' geometries, and in general N-space accepts  $2N+1$  geometries.
6. Corresponding to each geometry, there is a specific version of the representative regular body of concerned space.
7. Illustratively, interval as representative regular body of 1-space as 3 versions of these the first version is where both the boundary component (end points) of interval are intact, designated as closed interval. The second version is of semi-closed/semi-open interval. The third version is of open interval.
8. The open interval, as domain and as distinct version of 1-space body, being free from boundary are two values which deserve to be comprehended well.
9. Likewise, the fifth version of square is a 2-space domain free of its boundary and it being so, it is of two distinct values, firstly as domain and secondly as geometry of 2-space.
10. It would be a blissful exercise to chase three space values of cube as in a boundary free state.
11. In as sequence one shall chase 4-space values of hypercube 4 in its boundary free state, 5-space values of hypercube 5 in boundary free state, 6-space values of hypercube 6 in boundary free state, 7-space values of hypercube 7 in boundary free state, 8-space values of hypercube 8 in boundary free state and 9-space values of hypercube 9 in boundary free state.

12. The hypercube 5 in its eleventh version is the format for the idol of eleventh Rudra/incarnation of Lordship.
13. Hypercube 7 in its fifteenth version is the Unity state of the transcendental order (1\*3\*5).
14. Artifices 17 and 19 are the values of the northern hemisphere and southern hemisphere.
15. These are the values of seventeenth version of hypercube 8 and nineteenth version of hypercube 9.
16. These boundary free states of hyper-cubes are the limits/bounds/Anubandhas.
17. The Anubandhas' states deserve to be comprehended well as this state onward one is to reach only through transcendence to the next higher state domain.
18. Because of these Anubandhas, the Discipline of Vedic knowledge despite being of single range, it has many folds, and each fold becomes a self contained sub-range of knowledge.

### 101

#### TRANSITION FROM VOWELS TO VARGA CONSONANTS

##### 52 Transition to Antstha-Consonants

1. Four letters (; j y o) are designated as '*Antstha*-Consonants'.
2. '*Antstha*' means '*Ant+stha*'; '*Ant*' means 'end' and '*stha*' means 'placement'.
3. These are 'end' placements consonants; as these are ahead of the vowels and of a prior stage of Varga Consonants.

4. This is the in between placement stage of '1-space format' and '2-space format'.
5. This is the phase and the stage of '1-space' within '2-space'.
6. This as such is the phase and the stage of transition for a line as a Curve within a plane.
7. Four distinct Curves namely, the circumference of a circle, the steps, the fourth degree curve and the reflection pair curve provide the forms, frames and formats for these four Antstha-Consonants.
8. These Antstha letters attain continuity through transition and transformation of the linear sequencing order of vowels to the spatial sequencing order of varga consonants.
9. These features of Antstha letters, as such, distinguish them from other consonants.
10. Each Antstha letter because of the distinguishing features of form, frame and format of the curve acquires distinct values.
11. In a sequence these four Antstha letters formats manifest printouts for spatial, solid, hyper-solid 4 and hyper-solid 5 setups for the origin folds of respective manifestations layers.
12. As such, four fold formulations ( $v; v_j v_y v_0$ ) shall be helping chase the basic values of the row of the Antstha letters.
13. One shall sit comfortably and permit the transcending mind to sequentially glimpse through the values of Antstha letters by chasing the formulations ( $v; v_j v_y v_0$ ).
14. Further one shall also permit the transcending

mind to sequentially ascend through the values of Antstha letters by the chasing the formulation in reverse sequence, namely,  $(\forall o \ \forall y \ \forall j \ \forall i)$ .

## 102

### YA (य) FIRST ANSTSTHA LETTER

#### First Antstha-Consonant

1. First Antstha-Consonant (ः) is of form, frame and format of reflection image of a spatial curve.
2. The form, frame and format of first vowel ( $\forall=k$ ) gets transformed within a plane as a curve ( $\cdot$ ).
3. It is its reflection image ( $\cdot$ ), which is the end placement for the curve ( $\cdot$ ).
4. This split of the spatial curve into a pair of reflection image curves, is of features and values of a spatial order manifestation layers with transcendental origin fold.
5. It is the transcendental features of origin (as of 5-space format) which makes possible for split of a spatial curves into a pair of reflection image curves.
6. It is in this background that the pairing of ( $\cdot$ ) with the middle portion of second vowel (b) can be appreciated.
7. A step ahead, one may appreciate the synthesis of first and fourth Antstha letters formats for the second letter of fourth row but in a reverse orientation and as a reflection image of above synthesis.
8. The reflection pairing splits along vertical mirrors, as well as along horizontal mirrors, deserve to be

chased with the help of the features and values of the Antstha letters.

9. It is in terms of these features and values of Antstha letters permitting splits along vertical mirrors as well as along horizontal mirrors that the 5\*5 format for varga consonants can be availed and to be worked out as horizontal grids as well as along vertical grids.
10. It is this potentiality of the Alphabet to work out with horizontal grid as well as with vertical grids, which makes the format of the Alphabet of rich values.
11. One shall perfect one's intelligence and skills to handle these grids formats of varga consonants along all the six surface plate of the cube.
12. Further one shall perfect one's intelligence and skills to handle these grid formats of varga consonants along the diagonal surfaces within the domain of the cube.
13. With this skill, one shall be in a position to handle the three dimensional orders in terms of positional placement of the grid formats of varga consonants.
14. The eight fold direction manifestations within a plane, the eight fold split of 3-space and of a cube as eight sub-cubes, and of boundary of hyper-cube 4 as of eight solid components can be worked out as a system of processes and operations of positional placement of grid formats of varga consonants because of the availability of Antstha components, particularly the first Antstha consonants ( , ) as reflection image of (v=·).

## 103

**RA (ॠ) SECOND ANSTSTHA LETTER****SECOND ANTSTHA-CONSONANT ॠ**

1. The second Antstha Consonant (j) is of form, frame and format of fourth degree curve.
2. This is of frequencies which manifest as the domain within first cover/ *Vriti* of first varga consonant.
3. It is of a solid domain with hyper-solid 4 origin fold.
4. It is the creator's space being at the base of solid domain.
5. The chase of formulation ( $\sqrt{j}$ ) in terms of it means and applied values as radius of a circle shall be helping us appreciate as to how it is organizing and arranging the spatial domain.
6. It further shall be helping us appreciate as to how the diameter permits its splits at the center/origin of the circle.
7. Still further it shall be helping appreciate as to how the axis within a creator's space permits its split into a pair of axes of half dimensions.
8. Still further it shall be helping us appreciate as to how the boundary components are of double artifices of the dimensions of the space.
9. Still further this will help us appreciate as to how the symmetry of the spatial curves can be chased by duplicating one of the pair of reflection images parts of the curve.
10. These features of Antstha letters, particularly of

second Antstha letter, deserve to be chased to imbibe there values for attaining transition and transformation from liner order format for sequencing order of vowels to the spatial order format of sequencing of varga consonants.

11. One shall sit comfortably and permit the transcending mind to glimpse through the different features and values of the second Antstha letter.

### 104

#### LA (ल) **THIRD ANSTSTHA LETTER**

#### **THIRD ANTSTHA-CONSONANT ल**

1. The Third Antstha Consonant (y) is of form, frame and format of fifth degree curve.
2. This is of frequencies which manifest as the domain within Second cover / *Vriti* of Second varga consonant.
3. It is of a Hyper solid-4 domain with hyper-solid 5 origin fold.
4. It is the transcendental space being at the base of Hyper solid domain.
5. The chase of formulation (vy) in terms of it means and applied values as radius of a Sphere shall be helping us appreciate as to how it is organizing and arranging the solid domain as dimensional order for the base.
6. It further shall be helping us appreciate as to how the diameter permits its splits at the center / origin of the Sphere.
7. Still further it shall be helping appreciate as to how the axis within a transcendental space

permits its split into a pair of axes of half dimensions as a pair of 3 dimensional frames of half dimensions.

8. Still further it shall be helping us appreciate as to how the domain of the sphere splits into double of the components of the dimensions of the space.
9. Still further this will help us appreciate as to how the symmetry of the spirals can be chased by duplicating one of the pair of the 3 dimensional frame of half dimensions.
10. These features of Antstha letters, particularly of third Antstha letter, deserve to be chased to imbibe their values for attaining transition and transformation from spatial order format for sequencing order of vowels to the solid order format of sequencing of varga consonants.
11. One shall sit comfortably and permit the transcending mind to glimpse through the different features and values of the third Antstha letter.

### 105

#### VA (ॐ) FOURTH ANSTSTHA LETTER

##### **Transition to 8 Yama Letters** **Transition to 8 Yama Letters** **Fourth Yama Letter** **Fourth Yama Letter**

1. Sequentially the phase and the stage of the transcendental inflow from center of sphere to its lower hemi-sphere shall be have completely fulfill lower hemi-sphere.
2. This shall be manifesting the form, frame and format of fourth Yama letter.
3. One shall have intellectual chase of manifestation

of form, frame and format of the fourth Yama letter as completely fulfilled lower hemi-sphere.

4. One shall permit the transcending to experience, glimpse and to get fulfill with ambrosia of bliss of this eternal phenomena.
5. One shall one's mind to sequentially glimpse the phenomena of transition and transformation of first Yama letter into second Yama letter.
6. As a next step one shall experience the transition and transformation of form, frame, and format of second Yama letter into third Yama letter.
7. Further one shall experience and glimpse of the phenomena of transition and transformation of form, frame and format of third Yama letter into fourth Yama letter.
8. One shall going trans time and again the phenomena of form, frame format of fourth Yama letter.\*

### 106

#### TRANSITION FROM VARGA CONSONANTS TO YAMA LETTERS

Transition to Ushmna-Consonants श स ङ ह

**Transition to Ushmna-Consonants श स ङ ह**

1. Four letters ('k | 0 g) are designated as '*Ushmna-Consonants*'.
2. '*Ushmna*' means '*Ushm+na*'; '*Ushm*' means 'fire essence' and '*na*' means 'bound limit'.
3. These are 'end' placements consonants; as these are ahead of the vowels and of a subsequent stage of Varga Consonants.

4. This is the in between placement stage of '2-space format' and '3-space format'.
5. This is the phase and the stage of '2-space' within '3-space'.
6. This as such is the phase and the stage of transition for a curve within a plane as a spiral within a space.
7. Four distinct Spirals namely, the pair of spirals within a pair of hemisphere and the pair of hyper-spirals of the transcendental worlds within the pair of hemi-spheres within creator's space.
8. These Ushmna letters attain continuity through transition and transformation of the spatial sequencing order of vowels to the solid sequencing order of varga consonants.
9. These features of Antstha letters, as such, distinguish them from other consonants.
10. Each Ushmna letter because of the distinguishing features of form, frame and format of the spirals acquires distinct values.
11. In a sequence these four Ushmna letters formats manifest printouts for solid, hyper-solid-4, hyper-solid-5 and hyper-solid-6 setups for the origin folds of respective manifestations layers.
12. As such, four fold formulations ( $v'k \vee l \vee \hat{0} \vee g$ ) shall be helping chase the basic values of the row of the Ushmna letters.
13. One shall sit comfortably and permit the transcending mind to sequentially glimpse through the values of Ushmna letters by chasing the formulations ( $v'k \vee l \vee \hat{0} \vee g$ ).

14. Further one shall also permit the transcending mind to sequentially ascend through the values of Ushmna letters by the chasing the formulation in reverse sequence, namely, ( $v'k \vee l \vee \hat{0} \vee g$ ).

**107**

**SHA (श) FIRST USHMANA LETTER**

1. First Ushmna-Consonant ('k) is of form, frame and format of reflection image of a spiral (curve).
2. The form, frame and format of first vowel ( $v=k$ ) coverage of half range from middle and the first Ushmna consonant covers another half range from the middle
3. These pair of half-ranges constitute a reflection pair of half ranges, and the same within the creator's space at its origin being the seat of solid order transcendental worlds get synthesised as a single unified range.
4. This synthesised of the spiral as a range of a pair of reflection images spirals, is of features and values of a solid order manifestation layers with self-referral origin fold.
5. It is the self-referral features of origin (as of 6-space format) which makes possible for the synthesis of a spiral curves into a pair of reflection images curves.
6. It is in this background that the pairing of fist vowel from middle downwards with the first Ushmna consonant from middle upwards can be appreciated as a synthesis phenomena of self-referral features.
7. This synthesis step of first vowel and first Ushmna

consonant deserve to be chased for its complete comprehension as it unfolds self-referral features.

8. The reflection pairing synthesis along the axes of 3 dimensional frame as mirror lines deserve to be chased for full comprehension of the features of this setup.
9. It is in terms of these features and values of Ushmna letters permitting synthesis along axes mirrors attain the synthesis for the solid domains enveloping hyper solid domains.
10. It is this potentiality of the Alphabet to work out with the affine spatial format being transformed into of sequential formats with the setup of super imposed spatial grid, which deserves to be chased parallel to the arrangement of artifices 5\*5 format to attain value of the order 5\*5\*5.
11. One shall perfect one's consciousness state within the intelligence field to attain transition from spatial order to the solid order along the spiral format of first Ushmna consonant within first hemisphere of creator's space.
12. Further one shall perfect one's consciousness state by glimpsing the emergence of transcendental worlds within hemispheres.
13. With this, one shall be in a position to handle the higher dimensional orders in terms of positional placement of the grid formats of varga consonants.
14. The eight fold direction manifestations within a plane, the eight fold split of 3-space and of a cube as eight sub-cubes, and of boundary of hyper-cube 4 as of eight solid components can be worked out

as a system of processes and operations of positional placement of grid formats of varga consonants in terms of four Ushmna consonants.

### 108

#### SA (स) SECOND USHMANA LETTER

##### First Ushmna-Consonant स

1. Second Ushmna-Consonant (l) is of form, frame and format of reflection image of a hyper spiral (curve).
2. The form, frame and format of first vowel ( $v=k$ ) coverage of half range from middle and the second Ushmna consonant covers another half range from the middle
3. These pair of half-ranges constitute a reflection pair of half ranges, and the same within the transcendental space (5-Space) at its origin being the seat of hyper solid order self referral (6-Space) get synthesised as a single unified range.
4. This synthesis of the hyper spiral as a range of a pair of reflection images hyper spirals, is of features and values of a hyper solid order manifestation layers with unity state (7-Space) origin fold.
5. It is the unity state features of origin (as of 7-space format) which makes possible for the synthesis of a hyper spiral curves into a pair of reflection images curves.
6. It is in this background that the pairing of fist vowel from middle downwards with the second Ushmna consonant from middle upwards can be appreciated as a synthesis phenomena of unity state (7-Space) features.

7. This synthesis step of first vowel and second Ushmna consonant deserve to be chased for its complete comprehension as it unfolds unity state (7-Space) features .
8. The reflection pairing synthesis along the axes of 4 dimensional frame as hyper mirror lines deserve to be chased for full comprehension of the features of this setup.
9. It is in terms of these features and values of Ushmna letters permitting synthesis along axes hyper mirrors attain the synthesis for the hyper solid – 4 domains enveloping hyper solid-5 domains.
10. It is this potentiality of the Alphabet to work out with the affine spatial format being transformed into of sequential formats with the setup of super imposed spatial grid, which deserves to be chased parallel to the arrangement of artifices 6\*6 format to attain value of the order 6\*6\*6.
11. One shall perfect one's consciousness state within the intelligence field to attain transition from solid order to the hyper solid order along the hyper spiral format of second Ushmna consonant within first hemisphere of creator's space.
12. Further one shall perfect one's consciousness state by glimpsing the emergence of self referral worlds within hemispheres.
13. With this, one shall be in a position to handle the higher dimensional orders in terms of positional placement of the grid formats of varga consonants.
14. The eight fold direction manifestations within a plane, the eight fold split of 3-space and of a cube as eight sub-cubes, and of boundary of hyper-cube

4 as of eight solid components can be worked out as a system of processes and operations of positional placement of grid formats of varga consonants in terms of four Ushmna consonants.

### 109

#### SHHA (शृ) **THIRD USHMANA LETTER**

1. Third Ushmna-Consonant (0) is of form, frame and format of reflection image of a hyper spiral (curve).
2. The form, frame and format of first vowel ( $v=k$ ) coverage of half range from middle and the third Ushmna consonant covers another half range from the middle
3. These pair of half-ranges constitute a reflection pair of half ranges, and the same within the self referral space (6-Space) at its origin being the seat of hyper solid order unity state (7-Space) get synthesised as a single unified range.
4. This synthesis of the hyper spiral as a range of a pair of reflection images hyper spirals, is of features and values of a hyper solid order manifestation layers with ashath prakriti/natural state (8-Space) origin fold.
5. It is the ashath prakriti/natural state (8-Space) features of origin which makes possible for the synthesis of a hyper spiral curves into a pair of reflection images hyper curves.
6. It is in this background that the pairing of first vowel from middle downwards with the third Ushmna consonant from middle upwards can be appreciated as a synthesis phenomena of ashath prakriti/natural state (8-Space) features.

7. This synthesis step of first vowel and third Ushmna consonant deserve to be chased for its complete comprehension as it unfolds ashath prakriti/ natural state (8-Space) features .
8. The reflection pairing synthesis along the axes of 5 dimensional frame as hyper mirror lines deserve to be chased for full comprehension of the features of this setup.
9. It is in terms of these features and values of Ushmna letters permitting synthesis along axes hyper mirrors attain the synthesis for the hyper solid – 5 domains enveloping hyper solid-6 domains.
10. It is this potentiality of the Alphabet to work out with the affine spatial format being transformed into of sequential formats with the setup of super imposed spatial grid, which deserves to be chased parallel to the arrangement of artifices 7\*7 format to attain value of the order 7\*7\*7.
11. One shall perfect one's consciousness state within the intelligence field to attain transition from solid order to the hyper solid order along the hyper spiral format of third Ushmna consonant within second hemisphere of creator's space.
12. Further one shall perfect one's consciousness state by glimpsing the emergence of unity state worlds within hemispheres.
13. With this, one shall be in a position to handle the higher dimensional orders in terms of positional placement of the grid formats of varga consonants.
14. The eight fold direction manifestations within a plane, the eight fold split of 3-space and of a cube as eight sub-cubes, and of boundary of hyper-cube

4 as of eight solid components can be worked out as a system of processes and operations of positional placement of grid formats of varga consonants in terms of four Ushmna consonants.

### 110

#### HA (ॐ) FOURTH USHMANA LETTER

##### First Ushmna-Consonant g

1. Fourth Ushmna-Consonant (g) is of form, frame and format of reflection image of a hyper spiral (curve).
2. The form, frame and format of first vowel ( $v=k$ ) coverage of half range from middle and the fourth Ushmna consonant covers another half range from the middle
3. These pair of half-ranges constitute a reflection pair of half ranges, and the same within the unity state space (7-Space) at its origin being the seat of hyper solid order ashath prakriti (8-Space) get synthesised as a single unified range.
4. This synthesis of the hyper spiral as a range of a pair of reflection images hyper spirals, is of features and values of a hyper solid order manifestation layers with Brahaman domain (9-Space) origin fold.
5. It is the Brahaman domain (9-Space) features of origin which makes possible for the synthesis of a hyper spiral curves into a pair of reflection images hyper curves.
6. It is in this background that the pairing of fist vowel from middle downwards with the fourth Ushmna consonant from middle upwards can be

appreciated as a synthesis phenomena of Brahaman domain (9-Space) features.

7. This synthesis step of first vowel and fourth Ushmna consonant deserve to be chased for its complete comprehension as it unfolds Brahaman domain (9-Space) features .
8. The reflection pairing synthesis along the axes of 5 dimensional frame as hyper mirror lines deserve to be chased for full comprehension of the features of this setup.
9. It is in terms of these features and values of Ushmna letters permitting synthesis along axes hyper mirrors attain the synthesis for the hyper solid – 7 domains enveloping hyper solid-8 domains.
10. It is this potentiality of the Alphabet to work out with the affine spatial format being transformed into of sequential formats with the setup of super imposed spatial gird, which deserves to be chased parallel to the arrangement of artifices 8\*8 format to attain value of the order 8\*8\*8.
11. One shall perfect one's consciousness state within the intelligence field to attain transition from solid order to the hyper solid order along the hyper spiral format of fourth Ushmna consonant within second hemisphere of creator's space.
12. Further one shall perfect one's consciousness state by glimpsing the emergence of ashath prakrit state worlds within hemispheres.
13. With this, one shall be in a position to handle the higher dimensional orders in terms of positional placement of the grid formats of varga consonants.

14. The nine points fixation of a plane , the nine points fixation of a cube and nine points fixation of hyper cube can be worked out as a system of processes and operations of positional placement of grid formats of varga consonants in terms of four Ushmna consonants. \*

### LESSONS 111 TO 120

#### TRANSCENDENTAL ORDER AND DOMAINS

1. 5-space is designated as dimensional space.
2. Lord Shiv is the over lord of 5-space.
3. Hyper cube 5 is the representative regular bodies of 5-space.
4. Idol of Lord Shiv is of format of Hyper cube 5.
5. 3-space plays the role of dimension fold of hyper cube 5.
6. 4-space plays the role of boundary fold of hyper cube 5.
7. 5-space plays the role of domain fold of hyper cube 5.
8. 6-space plays the role of origin fold of hyper cube 5.
9. Dimensional frame of 5-space is of five solid dimensions.
10. Boundary of 5-space is designated as creative boundary as 4-space / creator space (4-space) plays the role of boundary of transcendental domain (5-space).
11. Creative boundary of transcendental domain splits into ten components.
12. Each component of creative boundary is of hyper

- cube 4 format as manifestation layer (2, 3, 4, 5).
13. 5-space plays the role of source origin of creator space (4 space).
  14. 5-space also plays the role of transcendental boundary of self referral domain (6-space).
  15. 5-space is the transcendental dimensional order of unity state space (7-space).
  16. Measuring rod of 5-space domain is synthesised by hyper cubes 1 to 5.
  17. Parallel to it shall be the transcendental range (1, 2, 3, 4, 5).
  18. General expression for transcendental range is (N, N+1, N+2, N+3, N+4) for all values of N.
  19. The summation value of transcendence range steps is  $5N+10$ .
  20. Domain boundary ratio of hyper cube 5 is  $A^5 : 10 B^4$
  21. As such creative boundary of transcendental domain would admit  $10 \times 5 = 50$  coordinates.
  22. Sequential outward progression for creative boundary of transcendental domain would be of steps 10,  $10 \times 10$ ,  $10 \times 10 \times 10$  and so on.
  23. The boundary of boundary of transcendental domain shall consist of  $10 \times 8$  solid components
  24. Self referral domain (6-space) as such shall be enveloped by  $12 \times 10 \times 8 = 960$  cubes.
  25. Solid dimensions synthesis values shall be (i) 3 (ii)  $3 + 3 - 1 = 5$  (iii)  $5 + 3 - 2 (3 - 2) = 6$ , (iv)  $6 + 3 - 3 (3 - 2) = 6$  and (v)  $6 + 3 - 4 (3 - 2) = 5$  (vi)  $5 + 3 - 5 (3 - 2) = 3$ .

26. The synthesis values range (3, 5, 6, 6, 5, 3) is of parabolic curve format.
27. Its split into reflection pairs of values (3, 5, 6), (6, 5, 3).
28. It has the characteristics of repeating itself after five steps (3, 5, 6, 6, 5) and taking to the start with position of value 3 and sixth step.
29. It, as such would give us an insight as to how the transcendental domains of solid dimensional order become self contained domains of five solid dimensional frames, and the sixth solid dimension shall be leading to another / next transcendental domain.
30. This feature deserves to be chased to have insight as to have the transcendental boundary of self referral domain splits into identical boundary components.
31. The synthesis values graph of five dimensional frames of dimension of any values (N) comes to be (i) N (ii) N+2 (iii) 6 (iv)  $12-2N$  (v)  $(12-2N) + N - 4(N-2) = 20-5N = 5(4-N)$ .
32. It would be relevant to note that the value at the step of synthesis of the five dimensions being 5 (4-N), as such for values  $N > 4$  i.e. for values  $N=5$  onwards shall be negative.
33. Further It would be relevant to note that for  $N=5$  onwards, i.e. for transcendental dimensional order (5-space in the role of dimension) and for higher dimensional orders, synthesis value of 5 dimensions shall be negative, which would mean that it shall stop obeying the creative manifestation

formats feature of absorbing orientations to make the values always remain positive.

34. Here it also would be relevant to note that  $1+2+3=1 \times 2 \times 3 = 2 \times 3 = (-2) \times (-3)$  while  $(-1) \times (-2) \times (-3) = 6$  distinguishes the orientations absorbtions and non absorbtions feature being of different values in spatial order 4-space and solid order 5-space set up.
35. Artifice 5 is the characteristics artifice of 5-space, as such 5 is designated as transcendental number.
36. Along artifice 5, transcendental domain can be chased for its features.
37.  $5 \times 1$  is the expression for 5-space domain.
38.  $5 \times 2$  is the expression for 10 creative components boundary of transcendental domain.
39.  $5 \times 3$  is the expression for summation value of 5 solid dimensions.
40.  $5 \times 3 = 15 = 1 + 2 + 3 + 4 + 5$  is the summation expression for the measuring rod of 5-space.
41.  $5 \times 4 = 20$  is the expression for Divya Ganga flow steps (9, 7, 3, 1).
42. Divya Ganga flow is a two fold transcendental flow for the transcendental domain.
43. From one end this flow is of values (9, 7) into transcendental domain (5).
44. From another end is flow if of values (1, 3) into transcendental domain (5).
45. This, this way, differently fulfills the upper half and lower half of the transcendental domain.
46. The upper half of the transcendental domain is

fulfilled with the unity state (7-space) values flowing from Brahman domain (9-space).

47. The lower half of the transcendental domain is filled with the solid dimensional order as sequential steps of linear order and spatial order.
48. These distinctive values feature of upper half and lower half are known for their liberation carriers and birth rebirth cycles systems respectively.
49. Sequential steps of attaining transcendental domain are Vyakata (3-space), Avakata (4-space) and Avakato Avakatat (5-space).
50. Avakato Avakatat is Sanatana (eternal domain).
51. Beyond that is Pursha (6-space).
52. The transcendence sequence steps (9, 7, 5, 3, 1) of summation value (25) run parallel to 25 elements.
53. These 25 elements organize features of 5 x 5 manifestation format.
54. It would be blissful to chase 5 x 5 matrix format for different roles of 5 space itself.
55. Further it would be blissful to chase it parallel to 25 varga consonants formats.
56. Ahead it can be chased as Panchikaran process of 5 basic elements.
57. Still ahead it can be chased as senses domains and senses and senses subjects.
58. Bindu Sarovar of transcendental domain be chased as within five linear dimensional frame.
59. Further it shall be chased within five spatial dimensional frame.

60. Ahead it shall be chased as within solid dimensional frame.
61. Still ahead it may be chased as within creative dimensional frame.
62. And finally as within transcendental dimensional frame.
63. It also may be chased as carried by transcendental carriers.
64. It may also be chased as within self referral domain.
65. And along unity state base.
66. Synthesis of fifteen linear dimension deserves to be chased sequentially
67. Pair of linear dimension shall be leading to solid space / to artifice value  $3=1+2$ .
68. Three linear dimensions shall be leading to artifice value  $6=1+2+3$ .
69. Four linear dimensions shall be leading to artifice value  $10=1+2+3+4$ .
70. Five linear dimensions shall be leading to artifice value  $15=1+2+3+4+5$ .
71. Here we may have a pause and have a fresh look at the above artifices values 1, 1+2, 1+2+3, 1+2+3+4 and 1+2+3+4+5.
72. These are the sequential values of the measuring rods of 1-space, 2-space, 3-space, 4-space and 5-space respectively.
73. Linear dimensional frames sequentially progress along the sequential summation values of numbers.

74. This chase for fifteen linear dimensions frame shall be of sequential steps (1, 3, 6, 10, 15, 21, 28, 36, 45, 55, 66, 78, 91, 105 and 120).
75. These artifices values range deserves to be chased along geometric formats.
76. Artifice 1 may be chased as 1-space as well as interval format.
77. It also may be chased as a four fold manifestation layer.
78. It shall be inviting fifth fold as a base of source origin fold.
79. This format shall be helping to have insight about the format of sole syllable Om as being four components formulation.
80. Jyoti flow through this formulation shall be leading to the transcendental base.
81. The flow of Jyoti into transcendental base shall be manifesting as Pushpika.
82. Each chapter of Shrimad Bhagwad Geeta has its essence as its pushpika.
83. First pushpika to eighteen pushpika are of artifices range (45 to 52).
84. These eight values range is of sequential increase of eight steps parallel to eight components of solid boundary of hyper cube 4.
85. 1-space in the role of dimension fold shall be leading to 3-space..
86. And 3-space in the role of dimension shall be leading to the manifestation layer (3, 4, 5, 6)
87. Organization format of Shrimad Bhagwad Geeta,

as well as of basic Vedic literature is along the format of hyper cube 5 running parallel to the idol of Lord Shiv.

88. Within hyper cube 4, cube acquires an additional edge and makes it a set up of thirteen edge cube which ultimately leads to thirteen versions of hyper cube 6.
89. Each edge of thirteen edge hyper cube 4 as a four fold manifestation layer, in its dimensional role shall be leading to 6-space / self referral domain.
90. Further as that 13 edged hyper cube 4, through its 13<sup>th</sup> edge would get tagged with the transcendental origin seat of creator space (4 space).
91. One shall sit comfortably as many times as one feels blissful to glimpse this creative phenomenon of transcendental base fulfilled with self referral values.
92. It would help appreciate the four fold frame of Rishi, Devta, Chandas and Swara of the Richas
93. Rishi based in four space, Devta based in five space, meters based in six space and Swara based in seventh space shall be making richas as of unity state features, values and virtues.
94. Rishi shall be taking from 4-space to 6-space.
95. Devta shall be leading from 5-space to 7-space.
96. Meters shall be leading from 6-space to 8-space.
97. And, Swara shall be leading from 7-space to 9-space.
98. Each mandal as of creative format shall be availing above organizational frame.

99. Parallel to it each of the solid boundary component of creator space (4 space) as solid dimension order as well shall be availing the above organizational frame.
100. With it the whole knowledge and organization of knowledge would simultaneously go transcendental with the transcendental source origin of Devnagri alphabet format.

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