

ORGANIZATION FORMAT OF GANITA SUTRAS

Step – 40 : Maheshwara Sutras

1. First four Maheshwara Sutras coordinates all the 9 vowels.
2. First Maheshwara Sutra coordinates first three vowels.
3. The coordination of first three vowels (अ, इ, उ) is by 'ण' as the Anubandha. It would be relevant to note that transcendental code attached value of with letter 'ण'.
4. The term अनुबन्धः 'Anubandha', literally means follow the 'bound', like, banks of a stream. It would be relevant to note that value of formulation अनुबन्धः is $1+8+3+7+1+8+7+1+13=49$. It would further be relevant to note that transcendental value of formulation मरूतगणः is $9+1+3+6+4+1+3+1+7+1+13=53$
49 50 51 52 53
And that NVF (Axes) = 49
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5. The anubandha 'ण' is the fifth letter of third row of 5 x 5 varga consonants.
6. The transcendental value index of letters of third row of 5 x 5 varga consonants is letter wise parallel to values of 5 steps of transcendental range (3, 4, 5, 6, 7).
7. Here it would be relevant to note that 3-space accepts 7 geometries range.
8. As such the format of fifth letter of third row of 5 x 5 varga consonants is of the features of '7th geometry of 3-space and version of cube parallel to it would be of the features of a cube which is stripped off of all its six surface plates.
9. This as such takes us to 3-space as 'domain' / volume of cube / 3-space body.

10. One may have a pause here and permit the transcending mind to 'follow' the features of the formulation 'अनु'.
11. This is a formulation of three letters namely 'I' अ (ii) न and (iii) उ .
12. Here it would be relevant to note that the pair of letters (अ, उ) avail the format of pair of orientations of 'vertical line' / '1-space set up' as 'body'.
13. This as such shall be helping us comprehend and to imbibe the flow format for the first vowel (अ) as being of the features of 'downward flow' availing the format of a vertical line.
14. Parallel to it the third vowel, namely 'उ' shall be availing the format of an 'upward flow' of the format of a 'vertical line'.
15. One may have a pause here and permit the transcending mind to be face to face with such split of a pair of orientations and the emerging space in between (0-space) which as a dimensional order shall be structuring a spatial domain (2-space) as domain.
16. Further here it would be relevant to note that the upward and downward flow within space of split of pair of orientations of 1-space / line, shall be of affine nature as that $+0 = -0$.
17. However the movement in (0-space) shall be structuring as a dimension fold, the same shall be leading to hyper cube 2 / circle, and that there shall be an availability of a pair of orientations at every point of the circumference (boundary of circle/2-space).
18. These features would help us appreciate the script format of letter 'न'.
19. It is like a coverage of a horizontal line for circumference of a circle, as a wheel along a horizontal (linear) path.
20. With it the volume / domain of 3-space / cube, would remain bound on surface base / 2-space base / square, tied with a pair of vertical lines.
21. This, this way would help us appreciate, comprehend and imbibe as to the way Vedic systems approach 3-space.
22. It as such, also would help comprehend and imbibe a 3-dimensional frame in terms of a line / surface and solid parallel to a set up of single

axis, pair of axes and all the three axes being coordinated as a vertical line which shall be transiting and transforming into a circumference of a circle and therefrom the same shall be following a horizontal flow path within a surface base.

23. A step ahead, because of the reflection pairing of orientations, there shall be a transition and transformation from the path of a downward vertical flow to a path of vertical upward path.

24. Here it would be relevant to note that $NVF \text{ (Straight line)} = 142 = 71 + 71 = NVF \text{ (Sphere)} + NVF \text{ (Sphere)}$.

25. One may have a pause here and permit the transcending mind to be face to face with the fixation of a straight line in 'space' in terms of a connected pair of spheres.

26. Further it also would be relevant to note that the split of a sphere into a pair of hemispheres and the split of a pair of spheres into a pair of paired hemispheres, in vertical setting shall be of the features of the script format of third vowel namely 'उ'.

27. It would be blissful to comprehend the whole range of features of the coordination of first three vowels as in terms of the set up of first Maheshwara Sutra.

28. The transition from first Maheshwara Sutra to second Maheshwara sutra would be a transition from the coordination of first three vowels to coordination of next pair of vowels namely 'fourth and fifth vowels'.

29. One may have a pause here and have a fresh look at the coordination set up of second Maheshwara Sutra.

30. Here the Anubandha is a first consonant namely 'क्', the first letter of the first row of 5 x 5 varga consonants.

31. The composition of the fourth vowel is availing a pair of letters 'र, इ' i.e., the second anstha letter and the elongated second vowel.

32. Ahead the composition of fifth vowel avails triple letters namely (i) third anstha letter (ii) second anstha letter (iii) elongated second vowel.

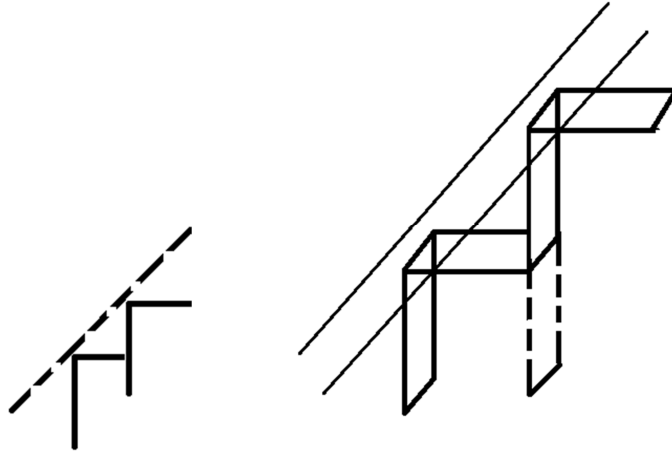
33. Here it would be relevant to note that the transcendental values index of letter 'र' is '3', while the transcendental value index of letter 'ल' is '5'.

34. Still further it would be relevant to note that the composition of fourth vowel avails a pair of letters parallel to the spatial order of 4-space while the composition of fifth vowel avails triple letters parallel to solid dimensional order of 5-space.
35. Still further it would be relevant to note that the script format features of letter 'ॠ' parallel to the features of coordination of the center of the circle / sphere with diameter as a set up of a pair of radius coordinated as a bended line.
36. One may have a pause here and be face to face with the meanings of letter 'ॠ' being Brahma as well 'Shiv'.
37. Further as that Lord Brahma is the presiding deity of 4-space while lord Shiv is the presiding deity of 5-space.
38. Let us further have a pause and to further have a fresh look at the script format of letter 'ॠ' permitting split into the format of a circumference of a circle and as a quarter of Swastik.
39. It shall be permitting us to reach at the synthesis value of a pair of spatial dimensions as artifice value '4', parallel to 4-space format.
40. Still further it would be relevant to note that the permissibility of a split of the circumference as a pair of orientations at every point of the circumference, as well as within quarter of and within opposite quarters of circumference.
41. This reversal of orientations of a quarter of circumference in reference to every other quarter of the circumference, that way shall be leading to a pair of artifices (1, 3) and the same ahead shall be leading to the triple (1, 3, 5) and that way a reach would be to a solid order set up.
42. It would be parallel to 1-space as domain fold playing the role of a boundary of 2-space.
43. One may have a pause here and be face to face with the unique feature of five fold split of the circumference and parallel to it the set up of a pentagon.

44. The unique feature of pentagon is that the coordination of vertices of the pentagon would construct internal pentagon with common center for both internal and external pentagons.
45. This feature of emergence of a pentagon within a pentagon shall be leading to an infinite range of sequentially decreasing pentagons within a given pentagon with common centers.
46. It is this enveloping of the center as concentric centre of infinite sequential pentagons, which that way amounts to attaining centre as a seat of sequentially decreasing pentagons within every pentagon.
47. It is this feature which shall be making centre / origin as of compactified range of origins.
48. Further it shall be leading to the feature for the origin fold permitting transcendence to transcendental base (5-space) as base of origin.
49. One may have a pause here and permit the transcending mind to be face to face with the features of simultaneous coordination of fourth and fifth vowels.
50. One may further have a pause here to chase the transition from the set up of Maheshwara Sutra -1 to Maheshwara Sutra-2.
51. The coordination of first three vowels as a set up of Maheshwara Sutra -1 with letter 'क्' as anubandha amounts to framing of volume / domain fold / 3-space.
52. The feature of the origin of a space and as such of the center of the domain permitting transcendence at the origin / the center, that way leads to the inward expansion.
53. It is this feature of inward expansion, in the background of Maheshwara Sutra and its Anubandha, would help us have a chase further in light of the script formats of fourth and fifth letters.
54. The script format of fourth vowel would help us chase 'diagonally' from the joint of the formats of first and second vowel.
55. This diagonal path (of spatial format provided by the plane diagonal within a cube, shall be taking us to the top reach.

56. One may further have a pause here and have a fresh look at the script format of fifth vowel.

57. It is parallel to the stairs steps.



58. It shall be taking upward. The plane diagonal path shall be taking from top to top of solid blocks.

59. One may have a pause here and revisit the dimensional synthesis mathematics which shall be leading us to a parabolic line coordinating the synthesis of solid dimensions.

60. The value of single solid dimension is '3'.

61. The value of synthesis of pair of solid dimensions is '5'.

62. The synthesis value of triple solid dimensions is 6.

63. The synthesis value of four solid dimensions as well as '6'.

64. Ahead The synthesis value of five solid dimensions as well as '5' and the synthesis value of 6 solid dimension is '3'.

65. Third Mahewara Sutra coordinates sixth end seventh vowels. The fifth letter of first row of 5 x 5 varga consonant is the Anubandha.

66. Here it would be relevant to note that in case of second Maheshwara sutra, first letter in the first row of 5 x 5 varga consonant is Anubandha while in case of third sutra the fifth letter of the first row of 5 x 5 vargao consonant is anubandha.

67. This placement of opposite pair of anubandha is of pair of end points of a row.

68. As such there coordination from first to second end and from second end to first end is of opposite orientation.
69. With it the reflection operation comes into play.
70. Further here it also would be relevant to note that the joint of the format of first vowel and second vowel is of the format of a circle. The split of the circle as a pair of semi circles is to be of opposite orientations.
71. The joining of such a pair of semi circles and parallel to it of hemispheres is like a joining of a pair of orientations of a line at zero value number such that one half of line is of positive values (1, 2, 3, 4, 5, ---) while the other half is of negative values (-1, -2, -3, ---).
72. One may have a pause here and permit the transcending mind to have a fresh look at the split format of the fifth letter of the first row of 5 x 5 varga consonants.
73. It would be a blissful exercise to chase all these features of the script format of fifth letter of first row of 5 x 5 varga consonants playing the role of Anubandha of third Maheshwara sutra.
74. Here it would be relevant to note that the composition of sixth vowel is synthesis of the values of first vowel and of second vowel.
75. On the other hand the composition of the seventh vowel avail the synthesis of values of first vowel as well as of third vowel.
76. One may have a pause here and permit the transcending mind to be face to face with the two fold synthesis phenomenon firstly at the level of dimension where the synthesis of dimensions avail unit dimension of dimension value.
77. Secondly the unifying feature of a pair of dimensions of dimensional order for elongated formats availing joint thereof as of a unit value of dimension of dimension order.
78. It would help appreciate the features of artifice 6 being parallel to the set up of 6th vowel while the values of artifice 7 being parallel to the set up of seventh vowel.

79. A transition ahead from third Maheshwara Sutra to fourth Maheshwara Sutra shall be a transition from horizontal reflection pairing to vertical reflection pairing parallel to the pairing of artifices (8, 9) permitting reorganization as $(2^3, 3^2)$

80. One may have a pause here and permit the transcending mind to be face to face with the features of letter 'च्' the first letter of second row of 5 x 5 varga consonants playing the role of Anubanda.

81. It would be blissful to note that the script format of the letter 'च्' is parallel to the features of a lower half of semi circle, and that too of opposite orientation in reference to the lower half of letter '३' the third vowel.

Note: - Further Steps to follow 16-9-2013 onwards.

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